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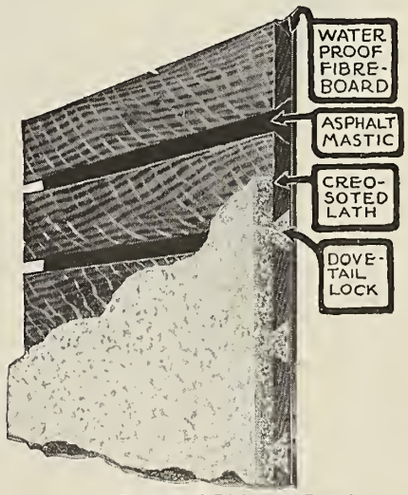
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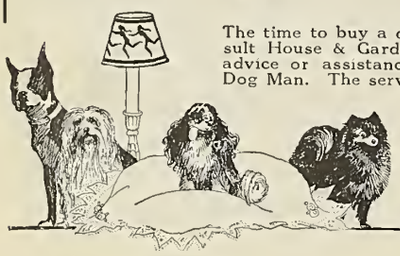
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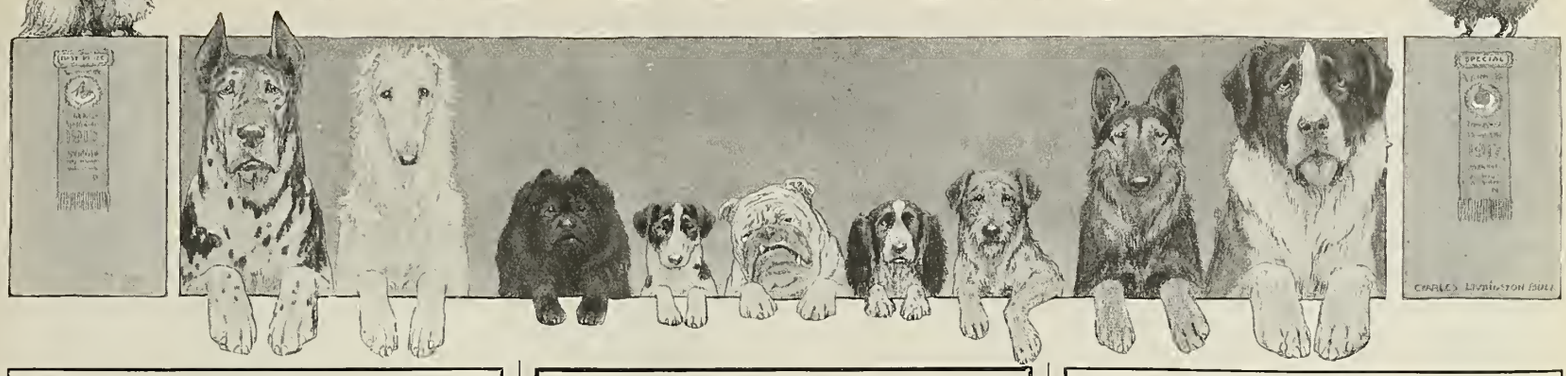
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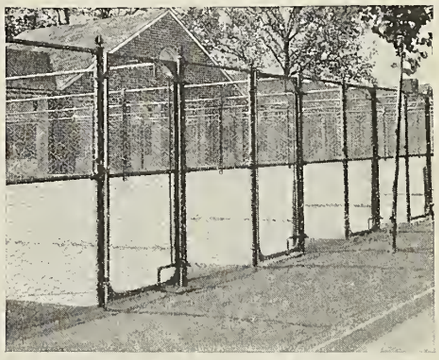
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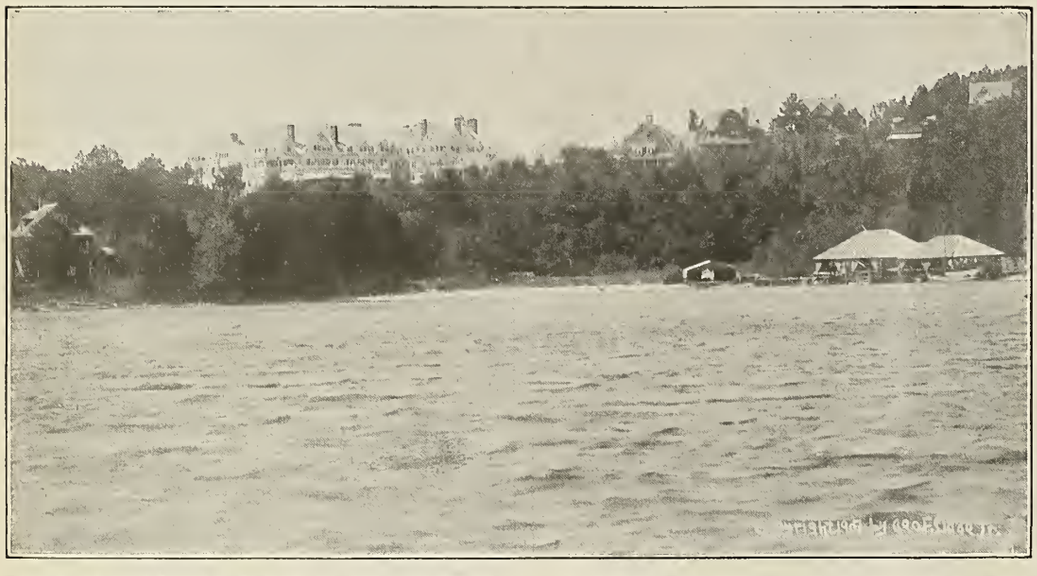
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E. E. Richards, Cedar Rapids, Iowa, is President of the American Poultry Association, one of the oldest and largest livestock organizations in America. This Association is now fostering the propaganda for increasing poultry and egg production as a source of food supply. It is confidently expected that the services it has rendered this year will increase the poultry production by 100,000 *pounds.*

THE connection between patriotism and an increase in the food supply is one that has interest not only for the farmer, but for the suburbanite and the city dweller as well. Especially is this true of poultry raising, a means of production particularly suited to a restricted area on the home grounds.

Poultry is one of the most important items in the food supply in the present crisis. Secretary Houston of the Department of Agriculture has enthusiastically called attention to the importance of poultry raising in the following statement: "Through increased attention to poultry, it is possible to add quickly and materially to the food supply. Small flocks of poultry should be kept by families in villages and towns, especially in the suburbs of the large cities. The need for this extension of poultry raising is particularly great where consumption exceeds production."

The fact that poultry raising lends itself to limited quarters makes it a most desirable method of meat supply, and it is also true that from no other source of meat production can the same quantity of desirable meat be produced so economically and so quickly.

The amateur breeder will find the many varieties of Rocks, Wyandottes, Reds, Orpingtons and Sussex are ideal for limited quarters. If eggs are most desired, the Minorcas, Leghorns, Campines, Anconas and Andalusians will fill the basket. The purchase of a few yearling fowls or baby chicks of one of the large standard varieties is recommended as a starter. Do not attempt to raise too many. Usually the fatal mistake made by amateurs is to prefer fifty unprofitable fowls to a dozen that are profitable. It will be necessary to build a cheap poultry house or to convert some suitable building into a house for the fowls.

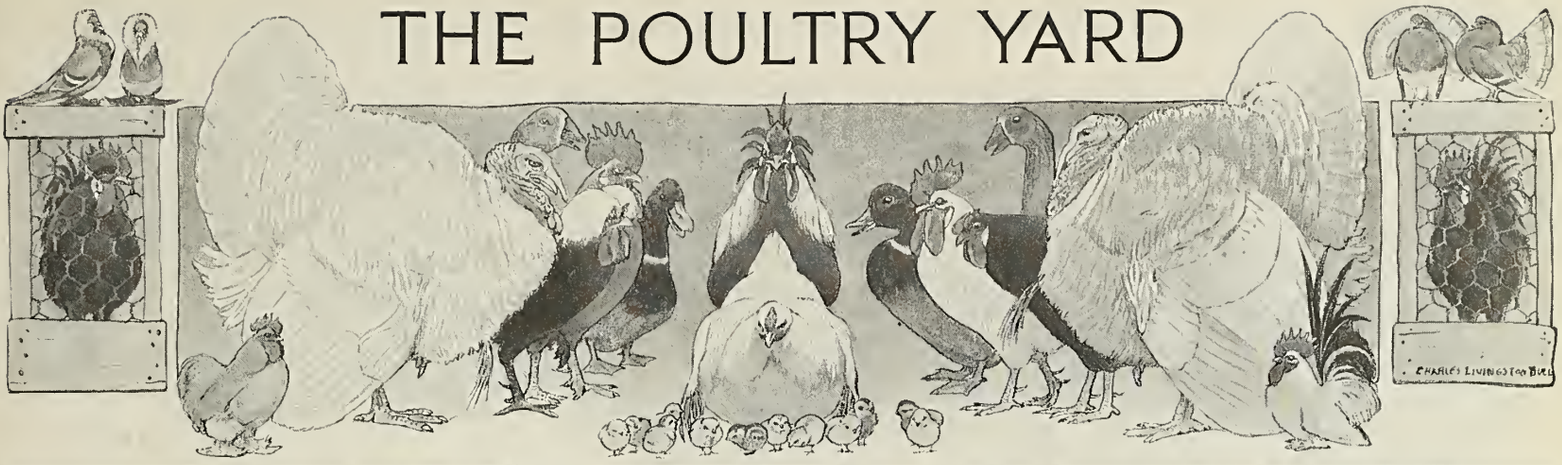
A dozen or twenty fowls can be easily cared for on a small part of a city lot, and can be fed largely on table scraps and refuse from the kitchen and garden, as chickens require vegetable, animal and grain food. The parings from all vegetables either cooked or raw, bits of cabbage, lettuce, tops of beets, carrots, cereals, bits of bread or meat all make the choicest kind of poultry food, and require only a small part of grain to complete a most satisfactory diet.

The Department of Agriculture has recently made an estimate that the garbage can costs the United States more than $7 annually for each man, woman and child, or about $700,000,000 in all. This garbage properly fed to poultry would make a wonderful addition to our food supply of choice meat and fresh eggs.

Those who are interested in poultry or who contemplate starting a small flock will find the following bulletins issued by the Department of Agriculture of great educational value. Any or all of them will be mailed free to anyone making application to the Bureau of Poultry Husbandry, Department of Agriculture, Washington, D. C.

Care of the Small Flock.
Early Hatching for Size.
How to Set a Hen.
Care of the Sitting Hen.
Protect Sitting Hens from Mites and Lice.
Sodium Fluorid for Chicken Lice.
Coop the Mother Hen.
Care of the Hen and Chicks.
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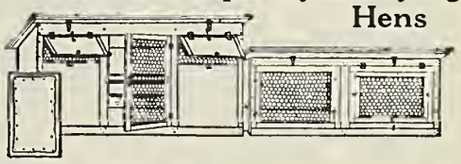
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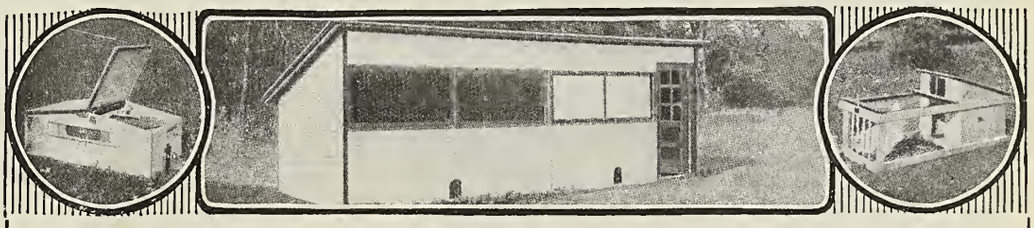
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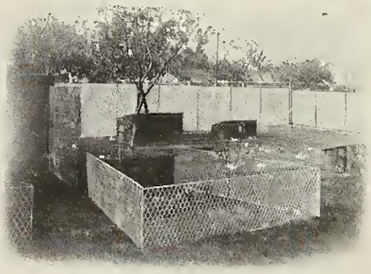
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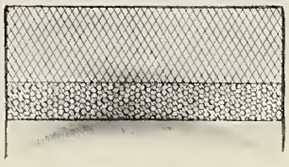
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The End of Summer Takes Folk Afield



Are you going camping? Motoring, perhaps? House-boating, possibly?

Are you planning to spend August in a sea-shore cottage? Or in your own blossomy quiet garden?

The August issue of House & Garden will go holidaying with motorist, camper, cottager, or the fortunate soul who possesses a houseboat on—or off—the Styx.

Everything for the holiday maker that its editors could devise or discover is in the

Midsummer Number

AUGUST

House & Garden

Not only does it contain fascinating and ingenious devices which make the motor or camping trip an unalloyed delight, but it also tells how to fit up and decorate cottage or bungalow, and how to make a houseboat the coolest spot this side of the Jungfrau.

Or, it will stay at home with you and show you how to keep bees, and grow lilies, and remake an old rackabones farmhouse into a colonial manor, and do unusual things with doorways. And—since this year few of us are content altogether to play—it has also collected for this number a quantity of very practical advice on war gardens.



Make the end of summer pleasant with the Midsummer Number of House & Garden. To be certain of receiving your copy, reserve it at your usual news-dealer's now.

House & Garden

Condé Nast Publisher

JULY, 1917 VOL. XXXII, NO. ONE

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MAINLY OUT OF DOORS

IF you set down all the problems that confront the householder in summer, you will find that they are concerned mainly with things out of doors.

There is the window box, for instance, which begins to look "grubby" about this time. To settle these problems there will be an article on how to keep the window box in good trim all through the hot summer months.

There is also the lure of the woods and the longing to build a little camp by the lake shore or by the sea, or in the mountains. To satisfy this craving there will be two pages of camps and cabins with their plans. There will also be a page of camping things and one of motor accessories for those who live out of doors these days and seek the trail.

Also you may crave to live on the water; for you, then, are planned houseboats of all sizes with hints on how to furnish them.

Or the country may call you to some old neglected farmhouse and your vision may run riot with a dream of what a home you could make of it. For such is an old house that offered just that chance. The "before and after" views show how the transformation was made.

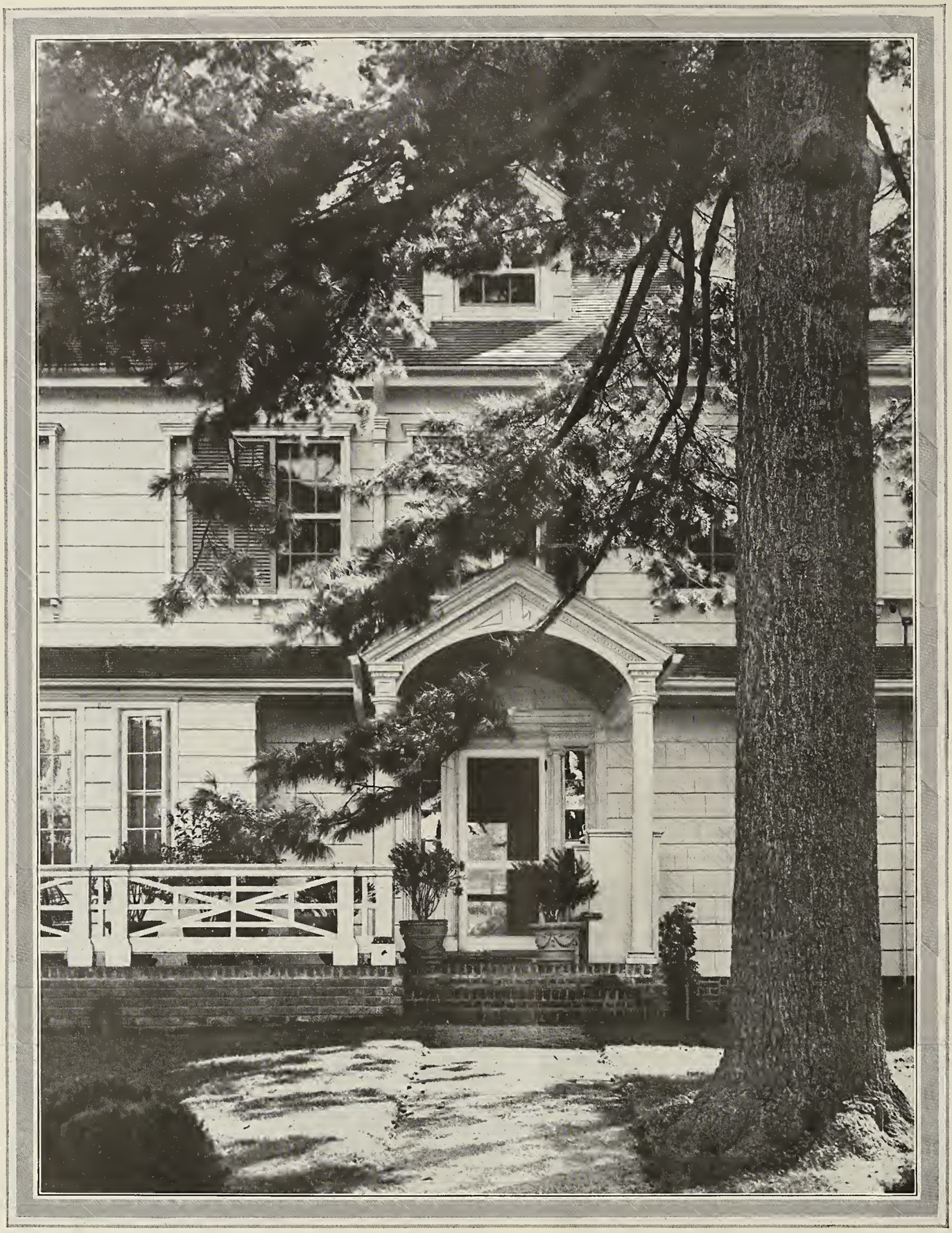


There are cabins, camps and cottages in the August number, of which this is one

Perchance you may have read Maeterlinck or Fabre on the bee, and made a resolution to keep bees at the country place. Well, even that craving is partly satisfied by an article on how to care for bees, written by an old hand with them.

But this is only a small part of that delectable August issue, for there will be articles on lilies—most seasonable at this time; yellow flowers and how to make a yellow garden; war gardens—and how the women of America can learn of their management from the women of Canada; a page of the butterflies you may meet on a summer day's tramp—but never recognized until you saw these pictures; the Little Portfolio that all householders and decorators watch for up-to-date suggestions; and finally two houses, one of stone in the Colonial fashion, and the other in clapboard, a little California house to please the heart. Here is an issue centered around the big outdoors, with the indoors by no means forgotten.

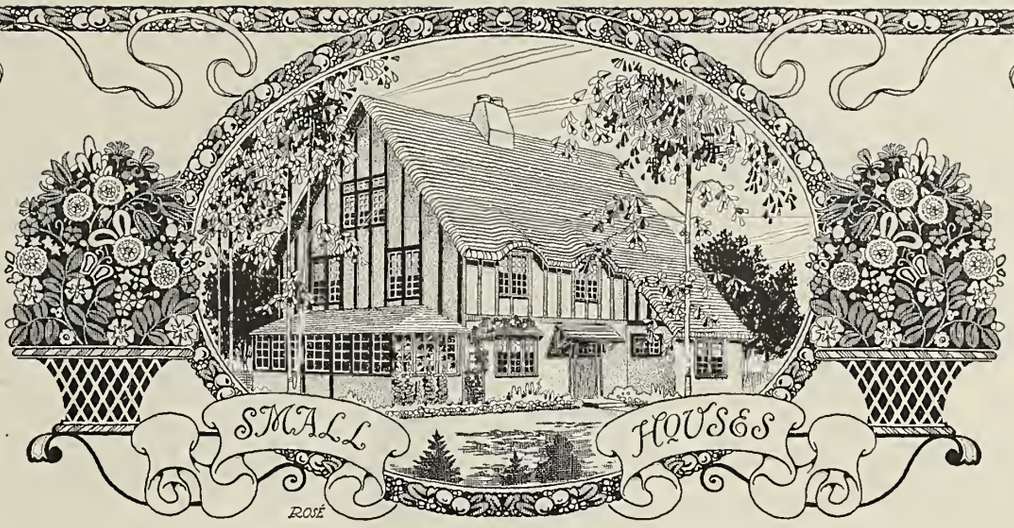
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GILLIES

TREES AND THE HOUSE

We are indebted to trees for much of the success of country house architecture. Without them the most magnificent palace, the most intimate cottage remains gauche, uninteresting, unfinished. Consider them for the role they will play in the final appearance of the house and permit the destruction of none but those that stand in the way of the construction. Picture this dooryard without the pine, and the point is obvious. It is part of the residence of Frank Bailey, Esq., at Locust Valley, L. I., of which H. Craig Severance was architect



THE REASONS FOR SPECIFYING STUCCO

What One Architect Learned from Twenty Years' Special Study— The Results of Practical Experimentation in Building Materials

WILLIAM HART BOUGHTON

THE prospective homebuilder of today is confronted with the very perplexing problem of cost of materials and cost of construction, which like other "costs" these days have taken a tendency skyward. All circumstances considered, when a client asks me to tell him how he can build a small house within a reasonable expenditure, I advise a stucco house.

Permanent and Plastic

There are many well-founded reasons for this prescription, the chief ones being that I believe the stucco house combines in a high degree four very important qualities. Briefly stated, they are permanency, beauty, adaptability to climatic conditions and, last but by no means least, undoubted advantages in first cost and cost of upkeep.

Taking up these points one by one, I have found in the first place that stucco, if properly applied on a correct base, is one of the most permanent of all forms of construction. It does not wear or rot away or deteriorate; in fact, it gets better each year, just as cement gets stronger as it ages. If you can be sure of your base and mixture and application, its life is practically unlimited, and with the passing of time it grows more mellow and beautiful. I have in mind the Vanderbeek house at Hackensack, New Jersey, in perfect condition today though it was built about 1717; and some very old examples of stucco houses which I examined while in Europe, all in excellent repair, without indications of cracking or deterioration of any kind.

In the matter of beautiful effect, there is absolutely no material that can be used in house work more pleasingly than stucco, on account of its adaptability to a plastic design and its beauty of texture. A hard, harsh surface can never approach stucco in softness of tone, especially now that a dash finish is being given to the stucco by the use of a crushed aggregate of vari-colored stones and granites which give a permanent color without recourse to mineral pigments for results. Picture the wall surface of a well-designed house, covered here and there with white trellis work on which are growing vines with green leaves and patches of red flowers against a cement background, and I think you will agree with me that "here we meet beauty."

Climatic Adaptability

In adaptability to climatic conditions, stucco is unsurpassed. Proof of this is found in our tropical climates where a cool house is demanded, as well as in the bleak climate of the north where nothing will do but a warm and damp-proof house. While stucco provides a very cool house in summer, it makes a correspondingly warm house in the winter months. It can be made perfectly damp-proof, and is a big factor in the economy of fuel. I know of no other method of construction which for anywhere near the cost of construction will give equal results.



Stucco can be successfully combined with so many other elements that its uses are almost legion. Stone and stucco, tile and stucco or half timber and stucco, and as here, brick and stucco, are among the combinations. Residence of B. Winthrop, Esq., at Syosset, L. I. Delano & Aldrich, architects

Costs of Stucco

The question of cost—first cost and upkeep—is of vital importance to anyone who is going to build, and more especially to the builder of a moderate-priced house. To show the actual first cost I have compiled some comparative tables for different forms of construction. The figures for these tables were derived by averaging prices on all materials and labor in twenty cities from Boston to Kansas City. They represent the expenditure for 1000 sq. ft. of wall surface in each case.

(1) Clapboards on sheathing.

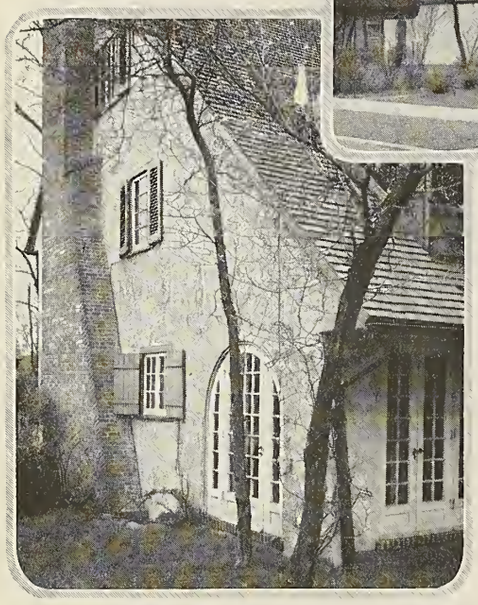
1200 ft. B.M., 7/8" matched sheathing @ $34.75 per M.	$41.70
Labor to apply same.	10.75
1000 sq. ft. sheathing paper	2.73
Labor to apply same	1.32
1300 ft. B.M., clapboards @ $39.04 per M.	50.75
Labor to apply same, mitered corners...	15.00
111 yds., 3 coat painting @ 36c per yd.	39.96
	$162.21

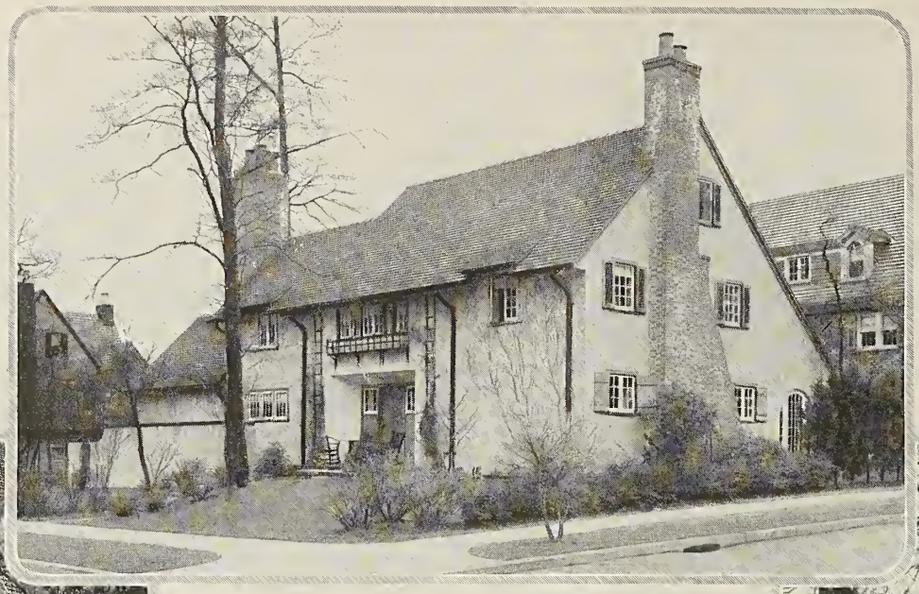
(2) Shingles on sheathing.

1200 ft. B.M., 7/8" matched sheathing @ $34.75 per M.	$41.70

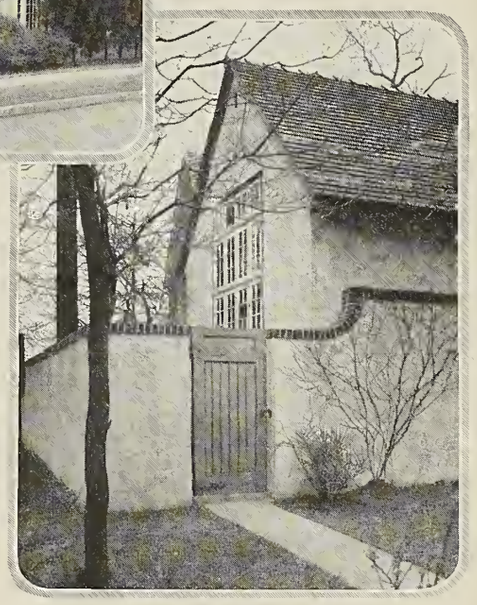
There is a plasticity about stucco which permits a great variety of finishes. On the side wall below, for example, the rough finish of the wall is half its charm. Add to that the peculiar shape of the chimney and the irregular fenestration, and an unusual façade results

GILLIES





Among the unusual features is the walled-in front garden, lending an atmosphere of secrecy and privacy to the garden. A brick coping adds a touch of color to the rough stucco finish. A heavy gate pierces the wall. The residence of Charles A. Miller, Esq., Forest Hills, L. I.



Stucco lends itself especially to the English cottage and farmhouse type and the Norman styles of country houses. Here elements of these have been combined in a small house of unusual merit. Harrie T. Linderberg was the architect

Labor to apply same.....$10.75
1000 sq. ft. sheathing paper..... 2.73
Labor to apply same..... 1.32
10 M. stained shingles—5-2 random widths @ $8.35 per M..... 83.50
Labor to apply..... 32.70

$172.70

(3) Two-coat stippled cement stucco on metal lath.

1200 ft. B.M., 7/8" sheathing @ $34.75 per M. 41.70
Labor to apply same..... 10.75
1000 sq. ft. sheathing paper..... 2.73
Labor to apply same..... 1.32
Furring strips 6.75
Labor to apply same 2.80
Metal lath 111 yds. @ 32c per yd.... 35.52
Labor to apply same @ 6½c per sq. yd. 7.21
111 yds. stucco @ 83c..... 92.13
1 extra ton of stucco required over other methods 8.25

$209.16

(4) Stucco on stucco board.

1000 sq. ft. stucco board @ $35.00...$35.00
Labor to apply same..... 6.00
111 yds. stucco @ 83c per yd..... 92.13

$133.13

For the average comparative cost per sq. yd. of wall surface we have:

	per sq. yd.
(1) Clapboard construction	$1.46
(2) Shingle construction	1.56
(3) Stucco on metal lath	1.88
(4) Stucco on stucco board	1.19

When we begin to consider brick and hollow tile, we find that we are running our cost up considerably, as these items figure:

	per sq. yd.
Hollow-tile 9" wall stuccoed	$3.08
Common brick.....9" wall	2.94
Patent brick..... 9" wall	2.46
Face brick.....9" wall	3.21
Brick veneer.....9" wall	2.48

The number of square feet of outside wall surface on the average small house is 2500 and taking a comparison between clapboards, the lowest cost unit for wood construction, and stucco on stucco board, the most economical cost for stucco, we have:

Clapboards for 2500 sq. ft.....$405.00
Stucco on stucco board 2500 sq. ft.. 332.50

$72.50

or a saving of $72.50 on this construction. If we compare stucco on a base of hollow tile and stucco on stucco board (including studding) we would get as follows:

Hollow-tile 9" wall stuccoed.....$856.04
Stucco on stucco board..... 371.18

$484.86

showing a saving of $484.86 in favor of the frame-stucco construction.

The prices given in this detailed list may vary somewhat throughout the country (it is a simple matter to substitute costs according to location and get the right comparison), but the relative costs will remain in every case practically the same.

We have now taken care of the first cost. What about the cost of keeping a stucco house in good shape, as compared with the cheapest form of wooden house? First of all, stucco requires no painting, while the wooden house must be re-painted every three years at a cost of $39.96 per 1000 sq. ft., to which must be added the damage to flower beds, vines and so on. Then the stucco house, as has been suggested, saves 25% of the fuel bills, another point which is obviously in its favor.

Cracking and Craftsmanship

We sometimes hear the objection raised against stucco that it cracks. Stucco positively will not crack if the base, mix and application are correct. It must be applied by a competent workman in the right way. It cannot be treated in the same manner as inside plaster, and because a man is a good plasterer it does not follow that he can do a good stucco job.

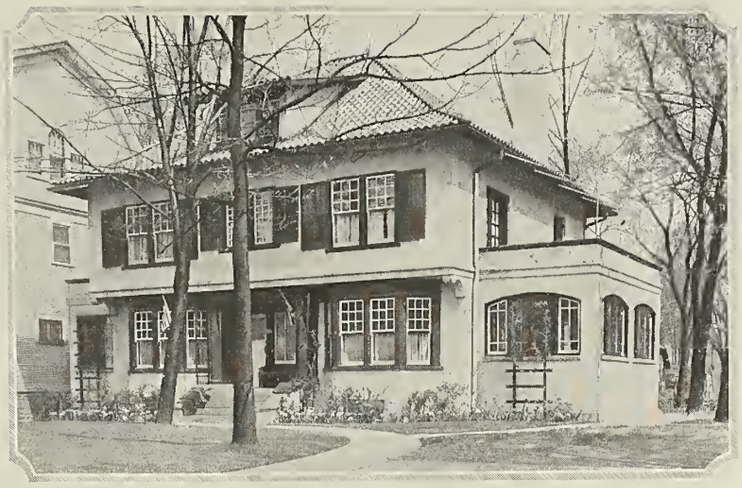
After trying out every known base for stucco and all the different methods of application, I have arrived at the conclusion that wood lath is one of the very best bases. The theory of the expansion and contraction of wood lath is largely an excuse for the cracking of the cement. The expansion co-efficient of wood lath as given by the British Board of Trade is 0.00000276 for each degree of temperature (Fahrenheit), and in a 1½" lath this evidently does not explain the trouble since equal failures have occurred on other bases as well. Structural cracking excepted, too quick drying of the stucco mixture may be assigned as the cause of such mishaps.

Bases and Stucco Mixture

A very good and economical base for stucco is a stucco board which has a heavy fiber backing covered with asphalt, in which dove-tailed laths are imbedded. This makes possible a direct application to the studding, thereby saving the cost of sheathing and sheathing paper. The "key," moreover, clinches the stucco and the backing saves one-third of the stucco material, while the laths cannot rot because they are protected from the inside by the asphalt and from the outside by the waterproofing which is contained in the stucco.

The mixture of stucco is very important if good results are to be obtained. Select a good brand of Portland cement—one that comes up to the standard specifications of the American Society for Testing Materials

a brand of hydrated lime that is known to be reliable; clean, sharp, angular sand, free from vegetable or other deleterious matter. Mix these together as follows: To 10 bags of Portland cement, add 1 bag of hydrated lime, and mix thoroughly in a dry state until a perfectly even color is obtained. Take 1 part of this mixture and add it to 2½ parts of sand and mix as before. Then to this mixture add water until you get a good stiff mortar, taking care to measure accurately the amount of water in order that the same quantity will be used in each batch of mortar. Do not allow more mortar to be mixed than will be used in thirty minutes, for mortar that stands takes on its "initial set" and disturbing this set weakens the mortar. Apply the first coat by pressure and avoid troweling as much as possible. This first coat should be ⅝" thick and must be deeply and thoroughly cross-scratched. Beginning with the second day, this coat should be kept wet for seven days before applying the second coat, so as to "cure" the cement and get a "commercially inert" body. The first coat can be allowed to stand for any length of time, providing that it is wet thoroughly before applying the second coat, which should be ¼" thick and treated in the same manner. This coat can be given by way of finish a dash coat before it hardens, or it may be stippled.



A comfortable type of stucco house can be built on the square plan. An overhanging second story and low windows and an indented entrance porch give the façade a pleasing interest. It is the residence of Hiram A. Holdridge, Esq., Lima, Ohio

For the Small House

For the homebuilder there is a great field of architects to choose from, and they are working hard to produce artistic and economical small houses. In this they are succeeding most admirably, and the owner who does not avail himself of their help and prefers to "go it alone" is making a grave error, for he has no time or opportunity to study the many problems that enter into a small house. Incidentally, the small house —I make this statement from experience —is a much harder problem for the architect than a large house where he can have full leeway in the matter of design without having to figure every cent that enters into the cost of construction.

The four advantages claimed in the beginning of this article—those of permanence, beauty, adaptability and low cost—should prove conclusively that the stucco house makes it possible to produce what people want and demand—artistic, economical and practical small houses. The day of the "jig-sawed" house and the carpenter-architects is past. If you could hear, as I do, in consultation work, the appeal of the man who wants to build an artistic house for $1800 or thereabouts, you would see the trend of house-building today. You would realize how far removed it is from the customs of twenty years ago when architects were trying to see how many molded members they could put on windows and door casings, how many twisted balusters on the stairs and so on. Now everything works along the line of simplicity in design, plain casings, and simple but effective staircases.

The exterior effect must be plain and broad, and stucco produces this at a cost that is lower than that of any other form of construction. At once beautiful and satisfying, these houses grow in attraction with the passing years, and lend themselves most successfully to landscape work.

The careful planting about the foundation of the house and the judicious use of vines removes somewhat the objection many prospective house builders have against the apparent barenness of the stucco house.

Stucco Reliefs

As in any façade, there must be the relief of an interesting fenestration or of an over-hang; such as in the case of the house to the left. Wide eaves casting deep shadows will further add to the interest. An example of this is found in the Pasadena bungalow illustrated at the bottom of this page. The use of wide eaves, of course, will be governed by the style of architecture. Other reliefs may be found in the use of brick trim, such as has been successfully introduced in the house on page 11 and the wall surrounding the house on page 12. A still further interest may be added by the very way the stucco itself is laid on. The end view of the residence on page 12 shows the stucco to have been applied roughly, making a wall full of interesting color, lights and shades. All of these additions naturally add to the original cost of the house, but they repay in interest and satisfaction.

The figures given here cover merely the cost of the house structure. Its interior finish is another item worth careful consideration. No limit can be placed on the cost of interior woodwork although in the interest of economy and safety from fire the woodwork should be reduced to the necessary minimum. Cheap woods well prepared and painted will serve their purpose in the house of low cost. Painted walls can take the place of papered walls and are more sanitary. Wall board can be used with molding for a paneled effect in living room and dining room; in fact, at very reasonable cost the interior of even the cheapest stucco house can be raised from the plane of the ordinary to the high level of the unusual and artistic.



Given the proper setting the other stucco houses shown on these pages are adaptable for practically any section of the United States. Here is one especially designed to meet the requirements of a warm climate,—a residence at Pasadena, California, of which Myron Hunt was architect. It is a true bungalow showing Spanish influence

"WASTE IS BAD, BUT AN UNDISCRIMINATING ECONOMY IS WORSE"

HOWARD E. COFFIN
Chairman
INDUSTRIAL RELATIONS COMMITTEE
Council of National Defense

EDITORIAL NOTE.—*A man who has given more than two years of his life, uncompensated, to the National service,—a man known and respected throughout the business world—is worth listening to when he speaks.*

Mr. Howard E. Coffin of the Council of National Defense sees our National problems in the large. He has no axe to grind except the battle-axe of Uncle Sam. When he warns us against the woodchuck rôle he speaks with complete information from the standpoint of authority.

This is Mr. Coffin's message to his countrymen as reported in the New York Sun of April 20th—a message which the Sun says editorially should be "printed in letters of fire and put up against the sky to be read by every citizen daily so long as the war lasts."

"AFTER nearly three years of refusal to take the European war and its lessons seriously," Mr. Coffin said, "we suddenly launched forth in a most feverish activity to save the country overnight. Patriotic organizations, almost without number, are milling around noisily, and, while intentions are good, the results are often far from practical. Because of an impending and possible shortage of foodstuffs we have hysterical demands for economy in every line of human endeavor. Waste is bad, but an undiscriminating economy is worse.

"SOME States and municipalities are stopping road building and other public work. General business is being slowed down because of the emotional response of the trading public to these misguided campaigns for economy; savings are being withdrawn from the banks; reports show that some people have begun to hoard food supplies, and thousands of workers are being thrown needlessly out of employment. All this is wrong. Unemployment and closed factories, brought about by fitful and ill-advised campaigns for public and private economy, will prove a veritable foundation of quicksand for the serious work we have at hand. It is true that the President has said that this is a time to correct our habits of wastefulness. Certainly! But the keynote of his message to the people was this paragraph:

"'It is evident to every thinking man that our industries, on the farm, in the shipyards, in the mines, in the factories, must be made more prolific and more efficient.'

"WE need prosperity in war time even more than when we are at peace. Business depressions are always bad, but doubly so when we have a fight on our hands. The declaration of war can have no real evil effect on business. What bad effects are apparent are purely psychologic and largely of our own foolish making, for our markets are the same in April that they were in March. We need more business, not less. There is real danger in hysteria. Indiscriminate economy will be ruinous. Now is the time to open the throttle.

"EVERY day the Advisory Commission of the Council of National Defense receives offers of service from business firms and individuals, with requests for immediate information as to how this service may best be rendered. Now and then great dissatisfaction with the governmental departments is expressed because instant advantage is not taken of such offers. Many firms are hesitating to close ordinary business contracts because of a desire to hold capacity open to meet possible early Government need.

"THIS spirit and this willingness to meet sacrifice, and even financial loss, in the Government service is a most encouraging tribute to American patriotism. But we must remember that in the great struggle in which we have now become a part there is much to consider besides munitions, troops, and battleships. Few of us can serve in any heroic rôle, or even in the supply of munitions to the military arms of the service.

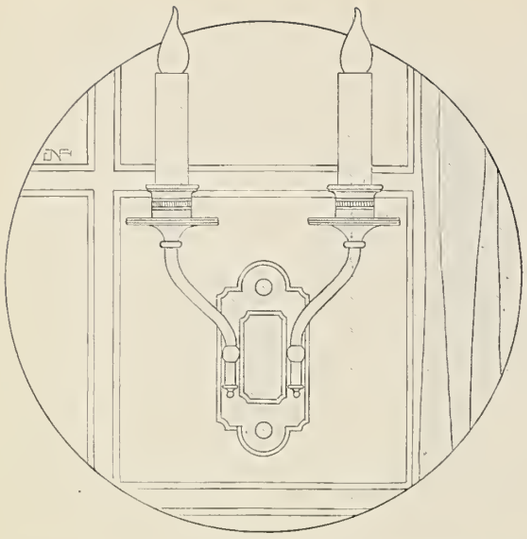
"IN this country of vast resources we already have a tremendous equipment for munitions making, built up on foreign orders, and now immediately available through expiration of these orders. Except in limited cases, there is little need for the development of new sources of supply. The dictates of common business sense require the utilization, as far as possible, of existing machinery.

"IT seems to me, therefore, that a plain statement of general policy is most desirable. Upon the industrial side of the war three great problems, or perhaps I should better say tasks, confront us.

"FIRST and foremost, we must facilitate the flow of raw materials and finished products to our allies, and must provide the means of rail and water transportation therefor. Second, we must meet our own great military and naval building schedules. Third, we must plan to do all this with the least possible disarrangement to our own vast commercial and industrial machines. Through it all we must keep a close eye upon the possible conditions of peace following the present war. We must insure the business success and general prosperity of the country during the war if we are to hold our present strong place among nations in the commercial competition of the future.

"THERE is no doubt of the willingness of any manufacturing plant or individual to serve should the call come. But until the call does come, it is best to stick to the job. Let us make 'Better Business' our watchword, and keep our factory fires burning. No radically new conditions confront us. We are still cut off from business relations with the Central Powers, but that does not mean that we have lost any markets. With the rest of the world we will continue to do a volume of business greater than ever before. To the billions which have been spent here by foreign powers are now to be added billions of our own. State activities, road building, public works, private industries, all must go on as before. Business must be increased, labor employed, and the country kept going strongly ahead as a successful economic machine. We must have successful industries if successful tax levies are to be received."

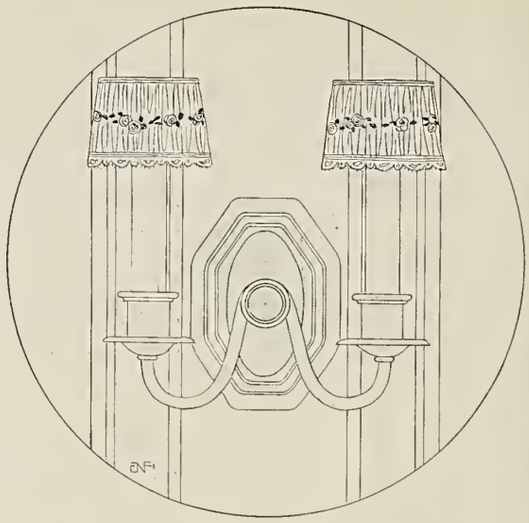
LIGHTS FOR THE SMALL HOUSE



Suitable for either Colonial or English room is a wall sconce supplied in early Colonial brass or Flemish finish. It is fitted for electricity. Courtesy of Wahle Phillips Co.



For the living room or hall, a two light candle sconce. Can be had in antique silver finish or old brass. Made for electricity. Courtesy The Handel Co.



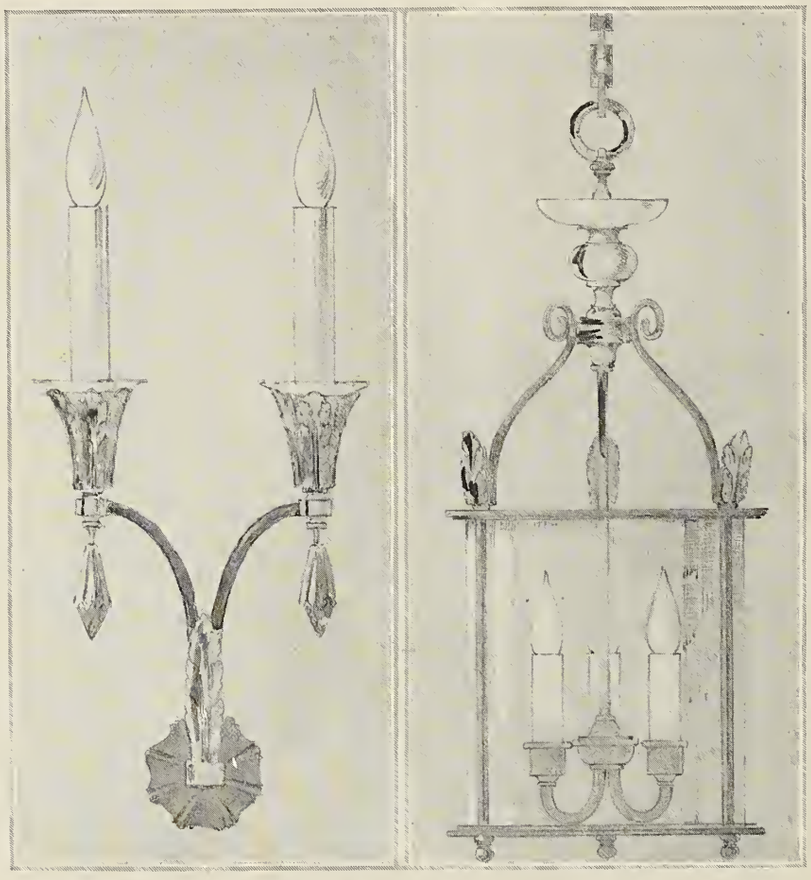
A plain sconce for the bedroom comes in antique ivory or French enamel with color lines. 10″ high, 9¾″ wide. Shades 3¾″ diameter. Courtesy of Wahle Phillips Co.



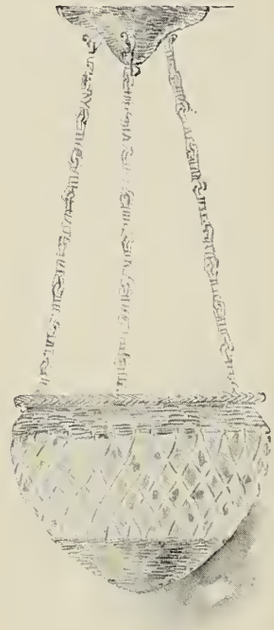
The design is Colonial, the finish dull brass or verdi antique. These electric brackets can be fitted with electricity or candles. Courtesy of Edward Miller & Co.



A one-light lantern pendant for the porch or sun room. It may be had in verdi antique or matt copper finish with frosted glass. Courtesy of The Handel Co.



To the left, a wall sconce with delicate leaf tracery, which may be had in black and silver, black and gold or enamel with color relief. Crystal pendants add color. To the right, a Colonial design hall lantern, waxed black and antique gold, or natural brass. Courtesy Wahle Phillips Co.



The veranda of the country house supplies a fitting place for this wicker basket indirect light. Cretonne or silk lining, 12″ by 10″. Courtesy of The Handel Co.

SILK CORD — FLEXIBLE

How a Little Foresight Can Eliminate This Electrical Appendage and Make the Lighting of the House a Finer and a Better Thing

VIOLA BROTHERS SHORE

IT droops listlessly from the chandelier in the living room to the table lamp. It trails its sinuous length along the mahogany baseboard of the music room to the piano light. It pursues its insurance-defying course through doorways and transoms. It crosses the dining room at exactly the height which disturbs the studied placidity of the three top hairs of your head. It dangles impotently from a hook on the kitchen wall awaiting the moment when you, dispossessing the electric bulb from the socket, shall insert the electric iron plug. In color it is a poisonous, harmony-wrecking green, or a white in the past perfect tense. Habitat, everywhere. Few homes are free of its serpentine insidiousness.

Actually, it is a touching little monument to the carelessness with which most home builders treat what really has an important bearing on home beauty and comfort—very important when you consider that the man of the house and most of his guests see more of his home by electric light than they do by daylight.

There is a simple reason for this neglect. The cost of building most houses runs far above the originally planned outlay, and by the time the item of lighting is reached there is very little disposition to do anything but get off as cheaply as possible.

There is also another reason. In view of the recent developments in the field of electric service in the home, not every architect can be expected to have a specialized knowledge of the subject, or do more than treat it in a generally conscientious way. In fact, his electric specifications are sometimes omnipotently vague—little more than "Let there be light!" And there is light—after a fashion.

The Illuminating Expert

The safest course to pursue is to insist on the services of a competent illuminating engineer in planning your electric layout and drawing up your specifications. For a comparatively small sum you may secure the services of an experienced man who has a specialized knowledge on the subject of the requirements of home illumination — not a contractor, electrician or engineer, but an illuminating expert. This is not only logical, but economical as well, since it costs three times as much to install wiring in a house already completed.

The average home builder looks over a set of blue prints in a vague, hopeful manner, and with fine trust and visible relief feels that his wiring needs are being amply provided for when he sees, under the guiding point of the architect's pencil, some marks which represent, say, a center outlet in each of the rooms, a hall light, a drop light for the dresser in the first master's bedroom and—if the architect is in a recklessly generous mood—two base receptacles in the living room.

Then, after the home has been finished and decorated, he finds he needs not only extra lights here, there and everywhere, but provision for practical electrical appliances as well. He calls in a contractor who demands an apparently exorbitant price. This he either pays, watching with mingled emotions the relations between a $2-a-day helper and sundry finer moldings, carvings and plasterings, or he refuses to pay, and resorts to green cord. All this is as common as it is unnecessary, and requires but the proper attention beforehand to be completely eliminated.

Lighting Generalities

First of all, let us consider the general subject of illumination, without going into details of fixtures and glassware. Many experts claim that light from concealed sources, being the nearest approach to natural light, is the only scheme to be entertained. On the other hand, many excellent decorators depend almost entirely upon lamps and artistically executed and shaded light units. Somewhere between these two extremes lies the plane of your own taste, bounded by the lines of your own needs.

Consider seriously what will best suit your individual requirements in each room, and select your type of lighting accordingly. Plan your lighting in a general way beforehand, and if you want a central light and six lamps in your living room, make provision for all six lamps. Do not go about it with the vague idea that you can always have some sort of arrangement rigged up for an extra lamp or two.

Have you valuable paintings in which you take especial pride? Plan for the room in which you are going to hang them and the sort of light that will show them to the best advantage.

Totally indirect lighting is splendid for paintings, since it throws no shadows. Or perhaps you have just one magnificent painting, which you know you are going to hang on the south wall, where it will be the chief point of interest in your room. If it deserves all the attention you have bestowed upon it, it certainly deserves the proper light to bring it out.

It is rather a good idea, in the matter of lighting, not to let your artistic impulses run away with your practical sense. Light, after all, has a distinctly utilitarian aspect. One highly artistic woman of my acquaintance refused to have any electric lights in her dining room, which was pure Colonial, and consequently demanded candles. She found to her dismay that while candle light is charming, there are times when the good old Edison current has its decided advantages, and introducing it into a finished room means a great deal of inconvenience at best.

The wiring of each room is an interesting problem. In the bedroom do not overlook the reading light over the bed or beside the bed on a night stand, and the possible need for a warming pad.

For curling irons, the dressing rooms or the bathrooms should have a convenient connection. There should be one for the vibrator as well. You do not want to unscrew an electric bulb to use it.

What the Nursery Needs

The nursery will need a place to connect the bottle warmer and the heating pad. And if you are not one of the old-fashioned advocates of the experience method of teaching, and believe that Baby can learn from books at a later date all she needs to know about electric shocks, why there are special receptacles into which she can poke a fat, inquisitive fin-

(*Continued on page 62*)



The child-proof floor plug is shocking only to the upholders of the education-by-experience theory



THE FARMER COMES INTO HIS OWN

ONCE on a time the world and his wife thought that war was fought by soldiers alone—men in glistening armor, men in chain mail, a multitude of spearmen and knights in all the colorful panoply of battle.

Nothing was more terrible than an army with banners!

Then arose the great hoax that, at will, bankers could start, sustain and stop a war. God favored the battalions with the heaviest money bags. Wall Street, Lombard Street and the Rue de la Vrillière were held to be the real battlefields.

Nothing was more terrible than an army with bankers!

In the course of the present conflict we have experienced a third readjustment of values; we have discovered that war is sustained and seen through to victory by the men in the furrows. God fights on the side with the biggest crops. Battles are fought and won, ideals attained or lost in the quiet, rolling fields.

Nothing is more terrible than an army with farmers!

♦

HERETOFORE the farmer represented, to some extent, a lower order of being. He was held to be unpolished, unsophisticated, unlettered — and hence negligible. He was a butt for jokes; stubbornly the hayseed clung to his hair. Unevenly matched with capricious Nature, he took what he could wrench from her, and was humbly thankful.

As the attrition of war wastes down the world, we have begun to see that in the farmer's hands rests the ultimate decision. And since we have come to consider his position seriously, we find that for generations he has been deciding many things besides the outcome of war. Back of political strife and the manoeuvering of diplomats, back of economic struggle and the complaints of a million workers has stood the farmer.

The great difference between the present and the past position of the farmer is that previously he did not know that the destiny of nations rested in his hands. Today he is fully aware of his potentialities. No longer can legislation neglect him, no longer can bankers hold him in fee. He is in a position to demand attention and respect. But he has his weakness: he is, at present, the one great race of workers lacking in the ideals of solidarity. When the American farmers shall have banded together for their mutual profit and advantage—and signs in the West show that they are already doing so—the rest of the nation's workers will appreciate the true value of the man who tills the soil. The man at the forge, the man in the mines, the man at the loom—these have demanded and gained a hearing. Certainly the American farmer, who never strikes, is as much entitled to regard as a Polish miner who has not even taken the trouble to be naturalized and is eternally demanding his "rights." If the war will gain for the farmer a proper regard, then the whole farming situation here in the United States will take on a different aspect and present a different future.

♦

IDEALS may be born in the soul of man, but the attainment of them starts in the soil. Back to that soil must man go to find the ultimate, fundamental things of life. We thought we knew where these were to be found—yet how limited was our vision! We have seen valleys of death where the rivers run crimson and men do noble and magnificent things; we have seen watery valleys down which mighty ships went to terrible destruction before the inexorable powers of the deep. But for grandeur, for strength, for nobility what can compare with valleys standing so thick with corn that they laugh and sing!

We cannot fully appreciate this grandeur of the field until we understand the man who makes it possible. And when we understand him, new light will be shed on the movement which leads men back to the soil and keeps them there.

One of the most serious problems we face in America is the tendency of the young people to become dissatisfied with life on the farm. They will follow any legitimate lure for a change in life and more money. One can scarcely blame them. In the past, farm life has not been made attractive, the farmer has not been given the position, respect and co-operation he deserved.

Of late better roads and the automobile, better schools, the newly instituted rural credit system and the ready co-operation of the national and state agricultural departments have all done their share toward making farm life more livable and more productive. It now remains for the nation at large —the man in the street, the men in the trades and the professions—to grant the farmer their unquestioned regard.

♦

THE farmer is one of the few genuine craftsmen left to the world. However much he may avail himself of mechanical aids, the bulk of his work is carried on by hand. Moreover he does not suffer the bane of modern trade specialization; he plows the ground, he plants the seed, he cultivates the soil, he harvests.

Thoroughness cannot be claimed as a modern American trait. Its absence mars our manufacturing, scholarship, and organizations. It leaves our defensive forces in chaos and makes us a mockery to our foes. The future of America depends very much on the ability of the people to acquire some of the steady, patient thoroughness which characterizes the farmer—the thoroughness that soils the hands and gnarls the knuckles and has little regard for appearances so long as it can be depended on for untiring work when national security is threatened.



IN THE TRENCHES

Bill's with the Navy and Tom's with the French;
I was to stay, and I've stayed,
Holding a shallower kind of a trench,
Using a hoe and a spade;
Digging and harrowing early and late—
That's what they wanted me for—
Fighting my battle and pulling my weight,
Maybe a little bit more.

Tom's in the trenches and Bill's on the seas;
Here in my trenches am I,
Tending the turnips, potatoes and peas,
Buckwheat and barley and rye,
Weeding the patch in the glare of the sun,
Plowing from morning to night,
Using a pitchfork instead of a gun,
Working that others may fight.

Bill's on the water and Tom's on the land
Doing their duty, I know;
Back of them all in my trenches I stand—
I, with the spade and the hoe—
Back of the Army and back of the Fleet,
Back of the forge and the mine,
Here with my legions, the corn and the wheat,
Holding the uttermost line.

ARTHUR GUITERMAN.



GILLIES

THE DIVERSITY OF STUCCO RELIEFS

The end view of the residence of Oscar Schultz, Esq., at Locust Valley, L. I., will generously repay study. It presents an unusual diversity of stucco reliefs. Here wide overhanging eaves and projecting windows contribute the element of shadow; half-timbered work gives variety of color and the molded chimney affords relief of line. Add to that the urgent beauty of vines, and you have a remarkable picture. H. Craig Severance was the architect

OUR EARLIEST TYPE OF FURNITURE

Chests, Caskets and Coffers Wherein Feudal Housewives and Brides of Old Kept Their Treasures

ABBOT McCLURE

NEXT to the bed whereon to sleep, the chair whereon to sit and the table whereat to eat, the chest is the earliest piece of furniture we possess.

Without it, whatever our forefathers might have done, our foremothers certainly could not have kept house. A house without a chest—just as now one without a closet—would have been as impossible for the average family to cope with as it would have been hard for a man to get along with a suit of clothes in which the pockets had been left out. In the days before closets or cupboards or wardrobes were thought of—and that is not, after all, so far back in history—the tidy housewife's idea of "a place for everything and everything in its place" unquestionably was the chest, the family hold-all.

The Classes of Chests

Chests, caskets and coffers, all belong to the same ancient and honorable family. The general definition fits each,—that of a box of wood or metal with hinged lid.

The casket is least in size, usually excels in delicacy of workmanship and richness of ornament, and is generally designed to hold jewels and other precious articles.

The coffer, which is the predecessor of the modern safe, is larger than the casket, and may vary in size from the dimensions of a small chest to an article of ponderous weight that would deter anyone from attempting to budge it. As the coffer in early days was really the strong box, or safe-deposit receptacle, the chief requisite in its construction was strength. We find, therefore, that it was bound about with massive bands of metal, riveted together and supplied with locks of sufficient size and intricacy to thwart attempts at picking and stealing by the household thief or bolder assaults of armed robbers.

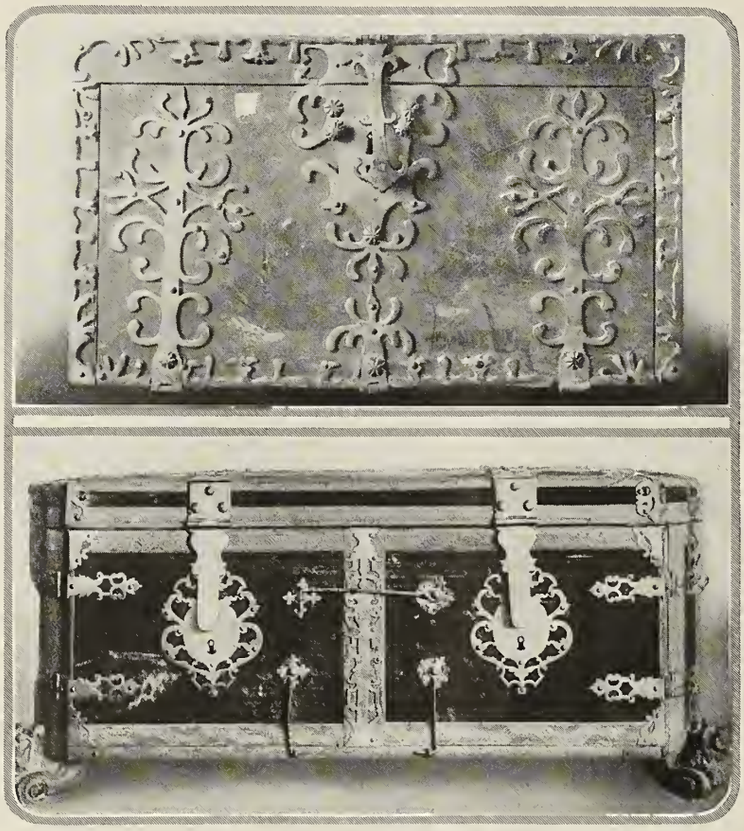
Last of all, the common household chest, with its manifold uses, was most plentiful in its distribution and appears in all sizes, shapes, and materials.

Whatever its descent, we may be certain that the chest is the direct ancestor of cabinets, closets, presses and chests-of-drawers. It was evolved as a practical and tangible answer to the eternally pressing question of "where shall things be put?" a question prompted by the instinctive and subconscious conviction of the primitive housewife that order is Heaven's first law. It came in answer to the demands of necessity long before architects had bent their efforts to contriving cupboards and closets and sundry other kinds of convenient storage spaces, long before cabinet-makers had cunningly devised all manner of drawers, pigeonholes and shelves where small movables might safely be stowed.

Still a Place for It

Notwithstanding all our present facilities for storage, there is still plenty of need for the chest. It is by no means completely superseded in either usefulness or decorative value. Let us look for a moment at the kinds of chests most readily available.

(*Continued on page* 70)

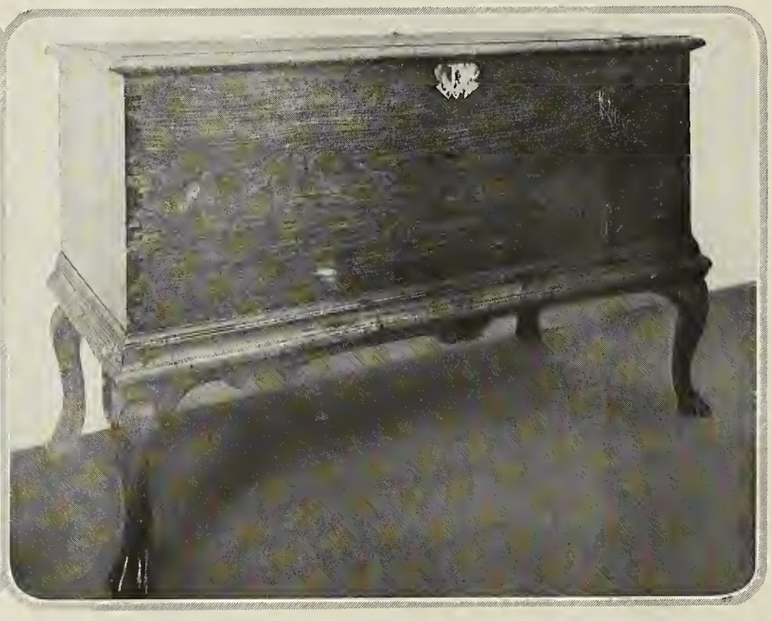


The chest above is an excellent example of Spanish workmanship. The wood is veneered and bindings are brass

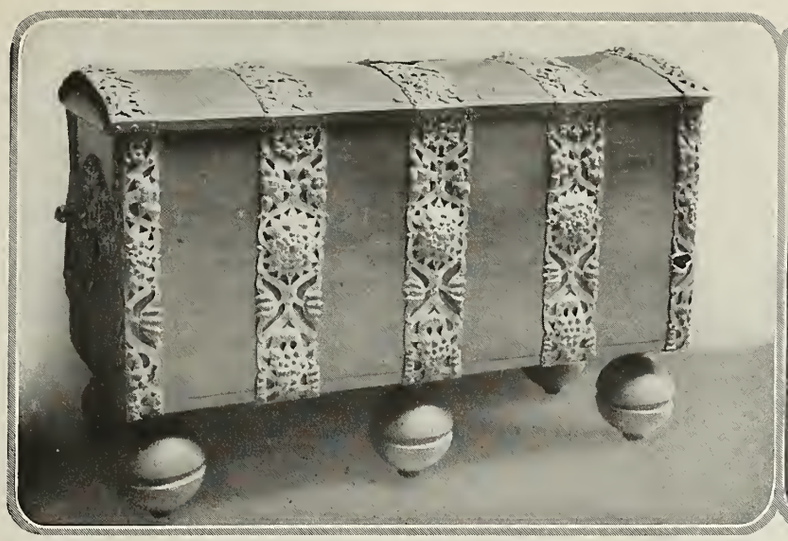
The Turkish chest to the left bears a slight resemblance to the Spanish chest above. It is covered with velvet and gold



A 17th Century oak chest shows bun feet and decorative panels of applied molding. There is a distinct Jacobean feeling about the design. Courtesy of the Pennsylvania Historical Society



A rather unusual type is represented by a late 17th Century or very early 18th Century Bermuda cedar chest. The cabriole legs, shaped apron and decorative dovetailing distinguish it



From out of Sweden comes an old wedding chest bound with decorative pierced metal bands and resting on curious ball feet. Courtesy of Pennsylvania Museum and School of Industrial Art



Among the Pennsylvania Dutch the dower chest was a familiar piece of furniture. This is an old chest repainted in the old Bavarian manner in brilliant colors by Abbot McClure

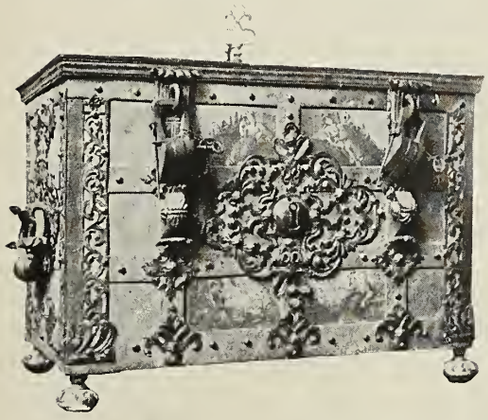


The Italian cassone reached great decorative height in the 16th Century. This Florentine example has relief designs on wood, gilded. Painted panels

The cassone above and the one directly below constitute a pair of Florentine chests richly decoratcd with gilded relief work and painted panels



Both chests above are of German origin. They are bound in iron. The smaller has a decorative panel which shows an early Oriental influence



In South Germany the feudal chest was a wonderfully wrought affair. The box to the left is iron banded with floriated strip and rosettes and decorated with paintcd panels. Note the old padlocks





The flat or indented carving of this 17th Century oak chest gives it a remarkably decorative value. It is wood-pegged throughout. Courtesy of the Pennsylvania Historical Society



Another example of the Pennsylvania Dutch dower chest shows the characteristic coloring and design of the decoration. It bears the owner's name above one decoration and is dated 1785

THE EXTERIOR OF COLONIAL HOUSES

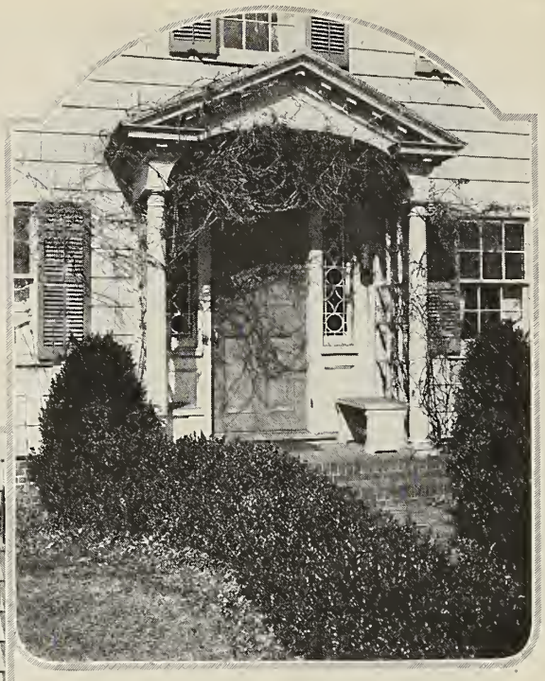
WILLIAM B. BRAGDON



The Colonial exterior follows the rule of marking the main entrance at the center of the house by a simple porch. This is on the residence of Robert J. Mix, Esq., at Cranford, N. J.



The entrance porch on the residence of Williamson T. Carothers, Esq., at Netherwood, N. J., is a copy of an original design. Hollingsworth & Bragdon, architects of all houses on these pages



On the residence of John W. Banks, Esq., at Bridgeport, Conn., the entrance becomes a modified porch, roofed in and supported by columns and latticed walls over which vines clamber

IN a previous issue, the plan of the Colonial house was discussed. This article proposes to consider the Colonial exterior.

Any exterior, or elevation, is governed by its floor plan, and the most successful designs express on their exteriors the general arrangement of the interior.

The Colonial exterior follows this rule in marking the main entrance at the center of the house by a simple porch, either in the form of a roofed projection supported on slender columns, or a pilastered frame projecting but slightly from the face of the building. From this must be excepted the Southern examples, which are provided with a porch across the entire front, or in the more pretentious houses with the two story portico. All examples, whether in the North or South, make the entrance the chief architectural feature of the exterior, by delicate detail of cornice, leaded glass side lights and transoms, fan windows, door knockers, and wood or iron balcony railings. The entrance porch roof is usually gabled, to correspond with the main roof of the house.

In grouping the windows at the right and left of the entrance, consideration of the one-room treatment on each side has been borne in mind. As a result these windows, though separated, form one composition. This does not mean that they are noticeably tied together in pairs, but they are arranged to foster the idea of a unit, expressing their relationship to each other and to the room beyond. An example of this is furnished by the house in the lower right corner of this page. Where the house is small, single windows are used.

The roof of the Colonial house is gabled, or hipped in the case of the larger house; and a roof with a break near the top followed by a flatter pitch to the ridge, known as a gambrel roof, is often constructed where dormers are needed for attic windows. These dormers are always small and are subordinated to the main roof mass. Most roofs were shingled but many brick



Texture was given the walls of old Colonial homes by the use of hand-hewn shingles. This same charm is imparted by them to the modern residence of Louis A. Mathey, Esq., Cranford, N. J.



In grouping the windows at the right and left of the entrance consideration of the one room treatment is born in mind, so that these windows, although separated, form one composition



Where porches flank the ends, the column and cornice treatment of the entrance is repeated, but usually the side porch roofs are flat decks. Residence of Dr. Frank Moore, Rahway, N. J.



Where the house was built of brick, this material was usually of a simple, dull red, uneven in form and color. Residence of Isaac Newman, Esq., Elizabeth, N. J.

houses had slate roofs, an example frequently followed in modern work.

The materials employed for walls were shingles, clapboards, brick, stone and sometimes stucco. The exposed foundation, or underpinning, and the exposed chimneys were usually brick. Frequently this brick was veneered with a cement coating, or was whitewashed, producing beautiful results where age has chipped and peeled it in irregular patches.

Where porches flanked the ends, the column and cornice treatment of the entrance was repeated, but the side porch roofs were usually flat decks crowned with low balustrades.



Roofs are gabled or hipped; and a roof with a break near the top followed by a flatter pitch to the ridge, as shown at the right below, is often constructed. Residence of Frank T. Staples, Esq., Bridgeport, Conn.

The main cornice furnishes us with some of the most interesting ornament of the Colonial style. Always small in scale and refined, the parts are so designed that they fairly sparkle along the eaves, thus breaking up the monotony of the plain walls and plainer roof. Several of the houses on this page illustrate the point.

Fenestration has always born an important part in design, and Colonial elevations are no exceptions. Aside from their careful grouping, the trim, division of glass lights and the blinds are important. In most cases the window has a flat, narrow trim, al-

(*Continued on page* 64)



The roof balustrade is found on many old New England homes, where it was known as "The Captain's Walls." The Carothers' residence at Netherwood, N. J.



Balance is the keynote of the Colonial design. There are chimneys at each end, and each end terminates in a porch, open or enclosed as here in the Mix residence at Cranford, N. J.

THE CLOSET END OF IT

How a Little Discussion of Odd Corners with Your Architect May Result in the Eventual Fulfilment of Heaven's First Law

By GRACE NORTON ROSÉ ♦ *Drawings By* JACK MANLEY ROSÉ

THE man of the house rarely concerns himself with closets, until inconvenience brings him face to face with the lack of them. The woman of the house nearly always makes an instant appraisal of the closet space of a prospective home. The wise architect, a man who has acquired the feminine point of view but who aims to please the master of the house as well, avoids cutting into his big spaces and cluttering his house with strange passageways and interfering doors. He knows that there must be closets, but he tucks them away in the least obtrusive corners.

In these days of national economy, the utilization of waste space has the appeal of the "efficient." It is easy enough to proclaim that there ought to be no waste spaces, but let anyone try to build a house without them! If you carefully watch your building in the process of construction, you may discover your carpenter ceiling up all sorts of under-the-eave spaces, between-wall jogs and attractive little poke-holes that might, with some ingenuity, be used to great advantage. It is nearly always too late, as the nails are going in, to make the most of these discoveries, but earlier in the construction a systematic examination of your house with the architect might be well worth while in ultimate satisfaction.

In our complicated scheme of things there is much that clutters a house. Many kinds of closets are needed for the attainment of restfulness in your rooms.

Where Closets Are Essential

Take for the first instance that indispensable hall nook for outdoor wraps, motor trappings and rainy day attire. What a bore it would be to keep all those utilitarian articles with our choicest garments upstairs; and what a relief to be able to shed them somewhere downstairs upon entering the house! It is an excellent thing to have this closet ventilated, tiled and roomy so that damp garments may hang there instead of being draped over all the available furniture. It should, of course, contain those unfortunate articles of furniture, the hatrack and umbrella stand.

An under-the-stairs closet, lighted and used as a telephone booth, has great advantages, and probably completes the hall equipment. There are houses where the bottom stairs have been utilized as little drawers in which shoe and hat brushes, whisk brooms, driving gloves or other motor appurtenances may be kept. Concealed by the moldings and panelings common to stairways, and drawn out on the side, they are not nearly as absurd as they may sound.



The combination of settle and china closet is especially feasible when the living room opens into the dining room. It also serves instead of a partition to define the rooms

The living room and the library, of course, need book shelves; since many careful housekeepers prefer keeping their books under glass, it is well to build in bookcases wherever possible. On either side of the fireplace is an approved location. The illustration shows a scheme that is economical of floor space and very practical in a low ceilinged room. Where the settle provides the separating wall between living and dining room, as in this same illustration, china and glass cupboards may be added on the dining room side.

Concealed radiators offer an excuse for window seats, and these are often employed in the glassed-in porch or breakfast room. If they are ever built in a room used by children, they may hold playthings.

The dining room needs its share of closets, and nothing is more alluring than the quaint corner cupboards of Colonial days. Since these are not to be picked up out of their proper environment every day, thanks to the returning sanity of their owners, they are often built in. Dining room corners are not extremely useful and to utilize them thus means space economy.

A butler's pantry, as we all know, should be practically all closet, providing that there is ample counter room upon which to set the dishes removed from the dining room, and an adequate sink in which to wash them. Open shelves for dishes in everyday use, and cupboards for fine glassware and extra china are quite necessary, as well as closeted shelves for linen, and space for such dry groceries and provisions as it seems wise to keep in a butler's pantry. It is often practical to keep the bread and cake boxes there, utilizing otherwise waste space.

No matter how many ideal kitchen cabinets you possess, the kitchen must have a cold closet for the refrigerator and numerous shelves. A closet for vacuum cleaner, brooms, and all the requisite instruments of dust chasing is a good thing, as is a laundry closet for articles appertaining to wash day.

Upstairs Arrangements

Upstairs, while space for clothing seems of uppermost importance, bed linen and cleaning things should have their place. Built-in wardrobes are much in favor, and their very shallowness is an asset where clothes are concerned. Sometimes the eaves permit of a series of drawers let into the wall, or hat box storage spaces and shoe cabinets. A window seat that, instead of a lid that lifts, has a side that drops out on the floor and displays the footwear arranged on a double shelf, will be found a great convenience.

Of course, we are all familiar with the medicine chest set in between studs in the bathroom. Other shallow cupboards could be fitted very usefully, especially in the kitchen and pantries. Sliding panels in the dining room and boudoir give endless satisfaction. These panels may hide a small wall safe, a laundry chute, a dumbwaiter, shoes and slippers, sheet music, cocktail mixings, sewing paraphernalia, sporting gear and the like. It is said that this is an age of few subterfuges, but it is also an acknowledged fact that for beauty's sake much is covered up. A tiny slot in the bottom shelf of the medicine chest will carry old safety razor blades down into the partition where they can do no harm. A shallow cupboard, like a second medicine chest, may be set in the wall near the floor at the head or foot of the bath tub to hold extra soap, cleanser or ammonia and cloths for cleaning the fixtures, things one wants always at hand, but that are unsightly when in evidence.

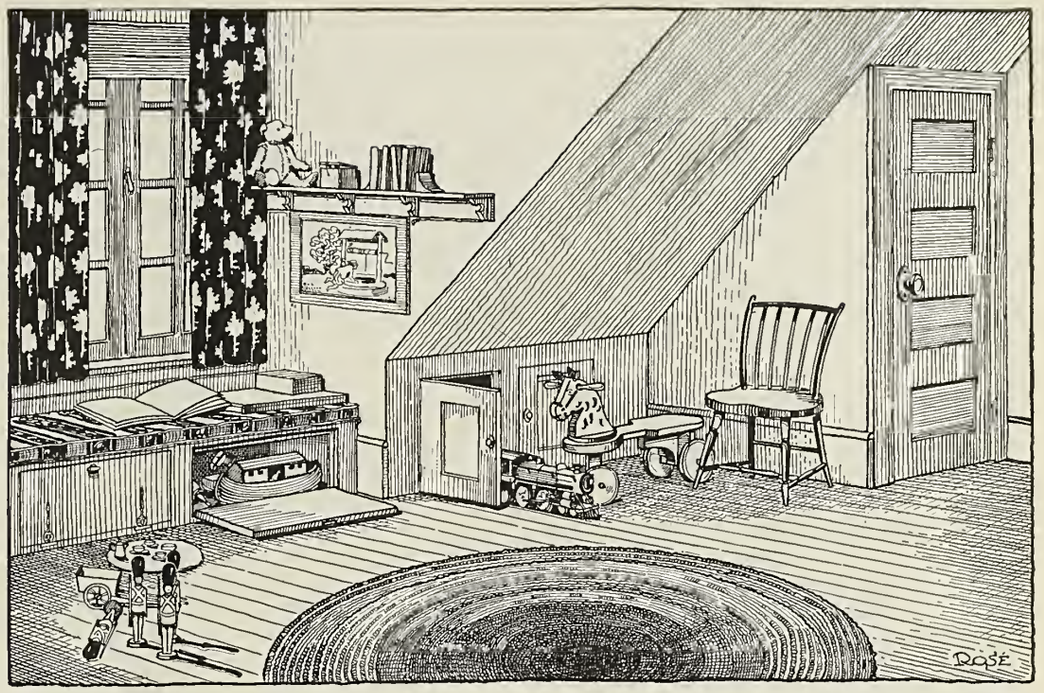
Under the Eaves

In the nursery or play room, under-the-eaves space may be used as cupboards for toys. As little folks love to play about on the floor, lack of headroom does not at all interfere with their comfort. Low closets with rows of books placed at a convenient height for the kiddies to hang things on, inculcate the habit of orderliness. The low

window seat with the drop front may be used to advantage both for the tucking away of games underneath, as well as the playing of them on top.

In any half-finished room or semi-attic where low space under the eaves is available for the storage of odds and ends, an excellent scheme is to block this section off with a removable partition of thin tongue and groove boards or of wallboard. The whole space may be opened up to light and view by the removal of separate pieces that are only held together by little turn bolts. Even trunks and furniture may be piled in there, thus covered from dust and observation so that the rest of the space may be utilized as an extra room.

There is hardly anything in the housekeeper's life more satisfactory than plenty of storage place, unless it be the elimination of the odds and ends that need storing. Since many of us have not yet departed from the habits of thrift that our grandsires and grand-dames handed down to us, we still go on accumulating things that have associations, or may at some far-off time become useful to us.



Order is the nursery's first law. Closets under the eaves and beneath window seats will help to enforce it. They give the child a place within his reach to keep his toys. Then, too, they make valuable use of waste space

Places Indispensable

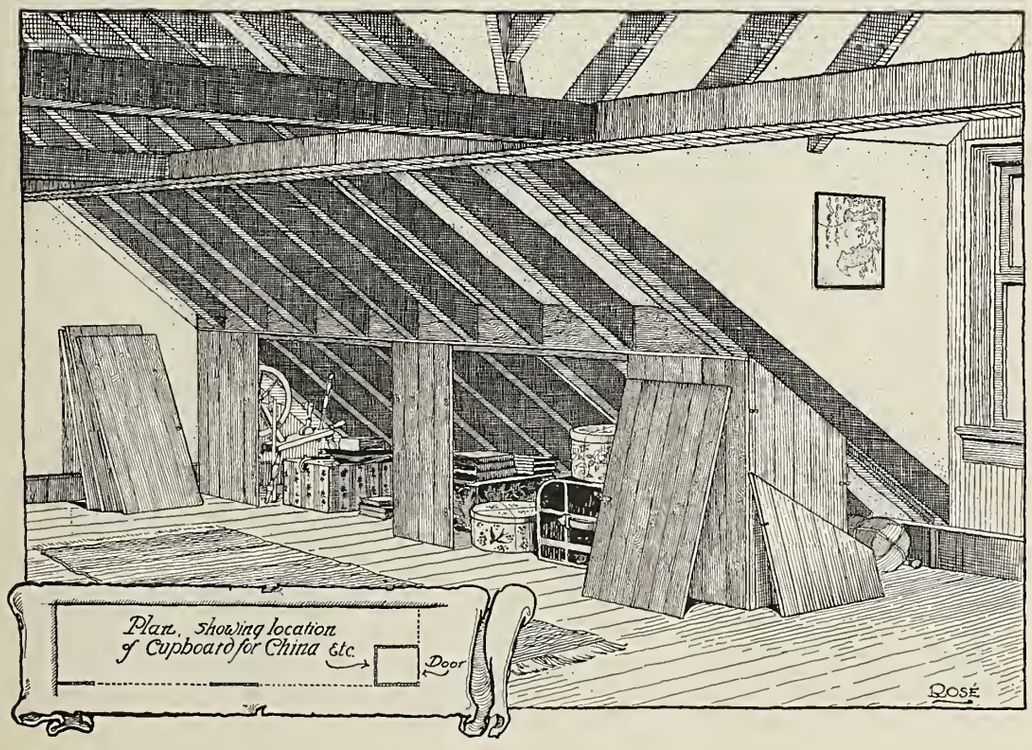
We are not all able to send off our winter garments to cold storage, and the endless bundles that have to be taken care of during the warm months need space. Then extra closet room is a requirement in these days of motoring, when it is necessary for the average country householder not only to keep in constant action some three layers of outer garments for each member of his family, but also to have on hand sufficient extra wrappings to cover the week-end guests who arrive in their city clothes. What harassed housewife, beset by bulging closets, crammed with motoring togs and her husband's old clothes that are kept from month to month for that mythical fishing trip, or for the gardening work that there never is time to do, has not wished that her house were either all closets or else that the habit of clothes had never been adopted by the human race!

Still we go on wearing things and acquiring things, and it is rarely that our homes grow larger to meet the demand. Since the simplification of life is not an American trait, it is well to anticipate future needs.

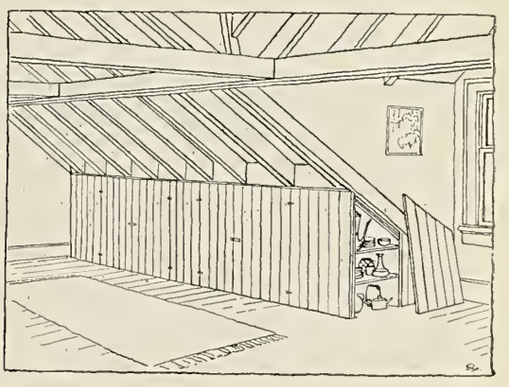
The joy of unlimited closet room is hardly ever realized. When the architect has so decidedly to curtail his delightful scheme of things as they should be, the better to suit your wildest stretching of the house-building appropriation, closets suffer along with the rest of the plan. Since your fine large living room must be five feet narrower and at least ten feet shorter, your despair is so deep that it does not take into account at all the fact that this closet must go or that one lose its depth. There are so many things to think about at this trying time that it is only an extreme detailist who can keep his mind focused on closet room.

But beware of sidetracking this matter altogether, and when weightier questions are settled bring up the discussion again. Consider them, review them, hunt them out and utilize them, these corners that you may come to value greatly, in order that your family may rise up and bless you.

It is singular the satisfaction we take in closets. No matter how well convinced we may be of the utter fruitlessness of accumulating belongings or how reduced to an adequate minimum our wardrobes are, in the course of a few years of living things will pile up distressingly and we have to take care of them somehow. How better than in this self-same repository for goods and chattels? In with them, then, and shut the door! Ah, the skeletons the closet hides, the treasure it conceals, the bits of human character it contains! Surely someone has written an essay on this subject; someone has sung the praise of closet space.



The average attic storeroom is the bane of the housewife's life. The cast-off and unused things of the household are stacked there, irrespective of their purposes or call to service. Moreover, the room generally presents such chaos as to prevent its being used for any other purpose than a "glory hole." One method of handling the situation is to partition off a corner under the eaves with tongued boards that can be readily lifted aside. The trunks can go in one section, the hat boxes in another, and the old china can have a safe corner to itself



SUCCESSFUL SMALL LIVING ROOMS

WINIFRED FALES and
M. H. NORTHEND



GILLIES

Light, plain wall surfaces give the small living room the semblance of size. This can be further augmented by using only the necessary furniture and grouping it in centers. The radiator seat in the corner and the window group are interesting

THE problem of decorating and furnishing the small living room is a fascinating but not an easy one. There is no kindly distance to lend enchantment in the room of limited dimensions. The single discordant chair cushion, the one picture too many, the gimcrack ornamentation of the mirror frame—all of which might pass unnoticed in a larger room—stand out as glaring and unforgivable offenses. Add the fact that in the little house the functions of living room, reception room and library are not infrequently combined in a single apartment whose size, perhaps, does not exceed 18′ by 20′, and the difficulty of the problem is multiplied by the obligation to assemble within this restricted area the furnishings characteristic of three separate rooms, while yet maintaining an illusion of spaciousness where most emphatically spaciousness is not.

Paradoxical, truly, is the situation, but not impossible of achievement; for there exist within reach of all, four magic talismans which supply a means of surmounting every obstacle. Their names are color, illumination, scale and elimination of the superfluous.

The Spacious Colors

Color is logically the first and most important of the four, since a bad color scheme will ruin the effect of even the costliest and most intrinsically beautiful furnishings; and illumination is so closely related to color, and the two combine so intimately in the creation of the elusive quality we term the "atmosphere" of a room, that they hardly can be considered apart.

The walls of the small living room supply the keynote of the decorative scheme. Strong colors, deep tones, and bold patterns which contribute stability and richness to the large room, are overwhelming in the small one. Here the prevailing tone should be light rather than dark, because light colors—especially grays, blues and greens—have the effect of pushing back the walls and thus making the room seem larger. The horizontal division of the walls by means of a dado or wainscot is another aid in producing an illusion of spaciousness, and if the surfaces are not too much broken up by doors and windows, paneling may be introduced with equally happy results.

Smooth-textured walls recede, whereas very rough ones advance. Hence flat paint makes a desirable finish for the small living-room, especially since the wall area is so limited as to prevent monotony. Newer and more decorative, however, are the blended effects produced by dotting small irregular patches of different colored paints over a neutral ground, and wiping or patting the surface with bunches of rags until all definite outlines are merged into the background. In the finished wall, the ground color predominates but is shot



The color scheme of the room to the left includes black carpet and hangings, light silver gray walls with panels outlined by narrow black moldings, wrought iron fixtures and black framed prints

NORTHEND



Paneling is always effective. It can be done with wood, wallboard and molding or just molding laid on the wall and stained or painted. The fireplace grouping is simple and comfortable. A few well-chosen objects are placed to good advantage. Kenneth Murchison, architect

GILLIES

SCALE, COLOR AND FURNITURE GROUPS

♦

through with glints of harmonizing colors which catch the light and give texture and variety to the surface.

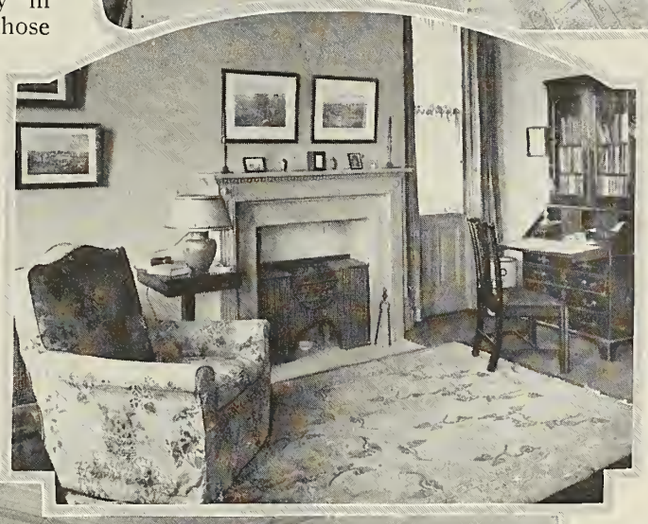
Similar effects are obtainable in wallpapers, but of course it is not always possible to secure precisely the desired combination of colors in this medium. Plain papers, especially in the various fabric finishes, are well suited to the small living room, as are fabrics such as grass-cloth and damask, but the problem of a patterned paper is a little difficult. Small figures have the effect of contracting the walls, and very large ones are mutilated and rendered meaningless and absurd when hung in a room whose wall surfaces are divided into small areas by doors and windows, or tall pieces of furniture. The safest choice, perhaps, is an all-over pattern free from violent contrasts of tone or color, having figures of medium size whose outlines are softly blurred. Very narrow, closely spaced stripes are also effective, though broad stripes, especially in strong colorings, pull the walls in. For those whose tastes incline to things Oriental there are quaint reproductions of antique Chinese patterns.

With medium light walls as a foundation, it is not difficult to build up a color scheme which will emphasize the good points of a room. Thus, a cheerless, poorly lighted north room can be made habitable and inviting by filtering the light through hangings of gold gauze and painting the walls a light, warm, luminous gray. Gray-brown woodwork and floor, a plain dull green rug, and green-painted furniture of a lighter tone with light purple cushions the color of shadows on grass, would create perpetual summer in such a room.

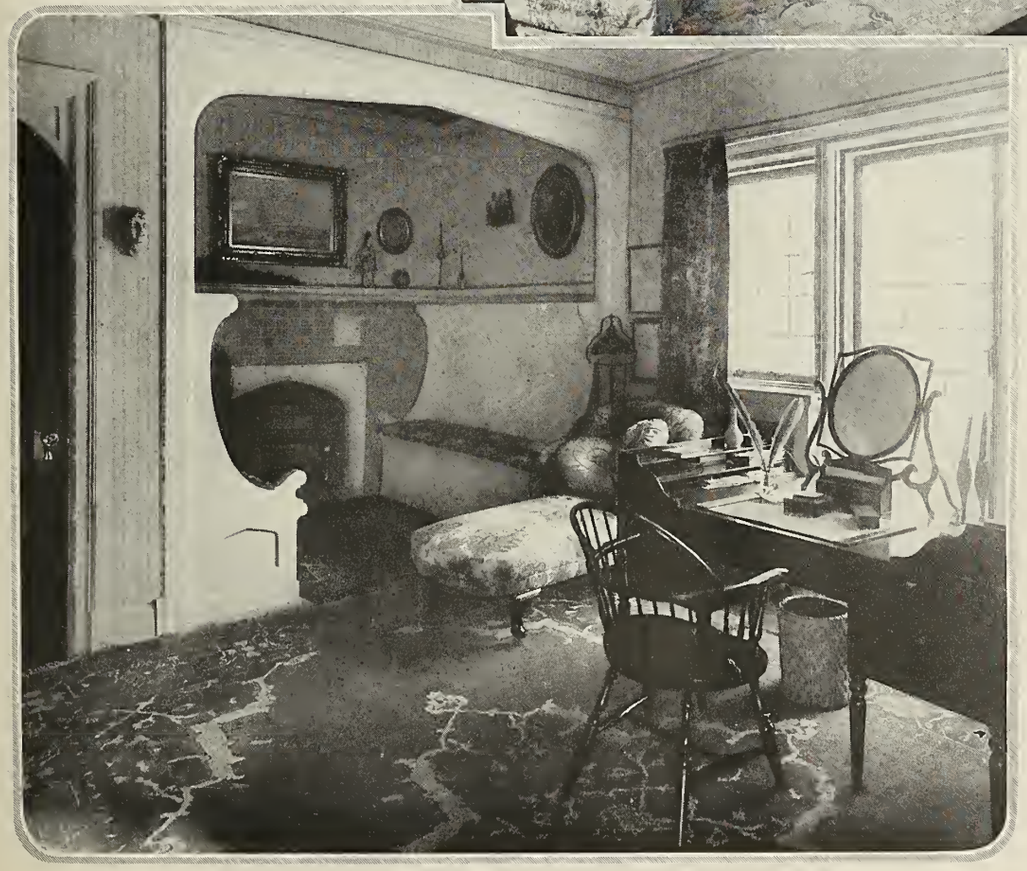


NORTHEND

Cream painted woodwork and mulberry brocade panels give this small living room a distinctive background. The beautifully carved mantel is the focal point, of course. The space saving groups have been successfully observed



Proportion is a necessary element; no one object should dominate the room. Thus the scale and lines of the fireplace in the living room to the right preserve a pleasing balance and unity



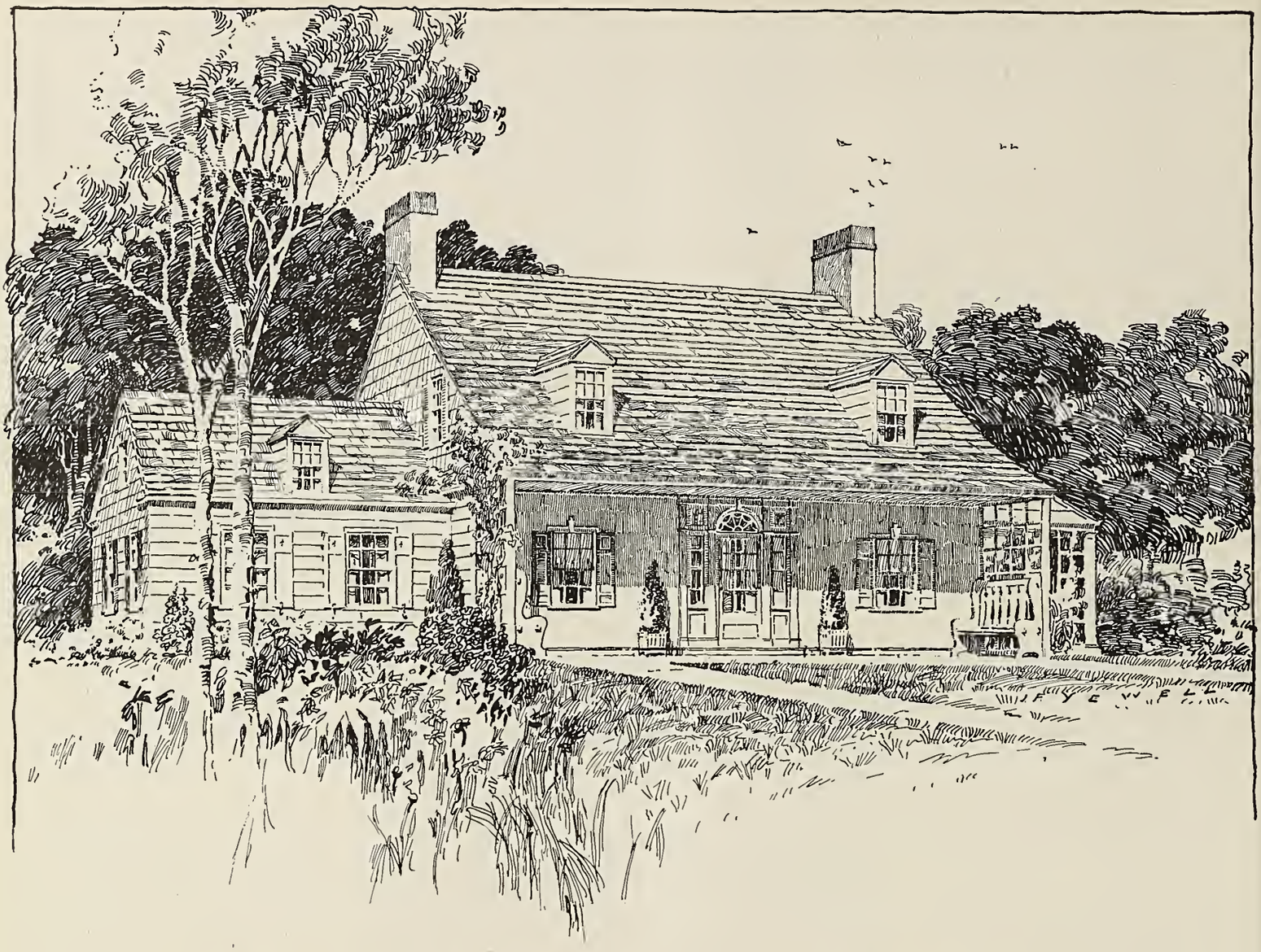
The adaptability of grays was well illustrated in a small living-room recently completed for a dweller in one fashionable suburb of New York. Here the conditions were the reverse of those described above. The room was lighted by a triple window that occupied nearly all of the south side, and the illumination was increased by French doors on the west and north, which opened respectively into the sun parlor and a well lighted hall. The problem here was to temper the sunlight which filled the room with blinding radiance, and to produce a feeling of coolness, even in hot weather.

The Furniture and Fitments

The walls were divided into panels outlined with simple wood moldings, and treated with a flat paint in two tones of cool, shimmering silver gray. The woodwork was painted a slightly deeper gray, and the floor finished with a blackish gray stain and nearly covered with a plain rug of deep, Chinese blue. Oxidized silver side brackets lighted the room at night.

(*Continued on page* 66)

The inglenook always adds a variety of interest to a living room. Its succcssful use, of course, depends on the proportions of the room itself and the location of the fireplace. In this case it forms a comfortable and pleasing alcove. Cooper-Williams, Inc., decorators



The long sweep of the roof is carried down to form the rear porch. A Colonial entrance dignifies this piazza. Balanced windows and settles at either end of the porch give a nice symmetry. The service wing is complete in itself. At the other end is a piazza with trellis side and a stone, brick or tile floor

A BOW DUTCH COTTAGE IN SHINGLE OR CLAPBOARD

Designed for HOUSE & GARDEN

By AYMAR EMBURY, II

THESE drawings show a house which is a cross between a Dutch farmhouse and a bow window and ought to be named "Bow Dutch" because of these two things. It probably isn't a name that very many people will like, but it is, I believe, a house that very many people will like.

It has many of the faults that an architect commits when he is left to himself, without the guiding hand of a client to lead him in the way he should go—and I am glad that it has them all.

WHEN House & Garden asked me to make these drawings, I tried to do another neat little cottage with all the rooms on corners and all of proper sizes, with a big hall and a fine staircase, and good kitchen, and everything else that everybody ought to have; but I found that I had done so many neat, tidy, comfortable, pretty-pretty cottages, that I was sick of them. So I made up my mind to do what I would like to do, if I had a little house like this to build for my own occupancy.

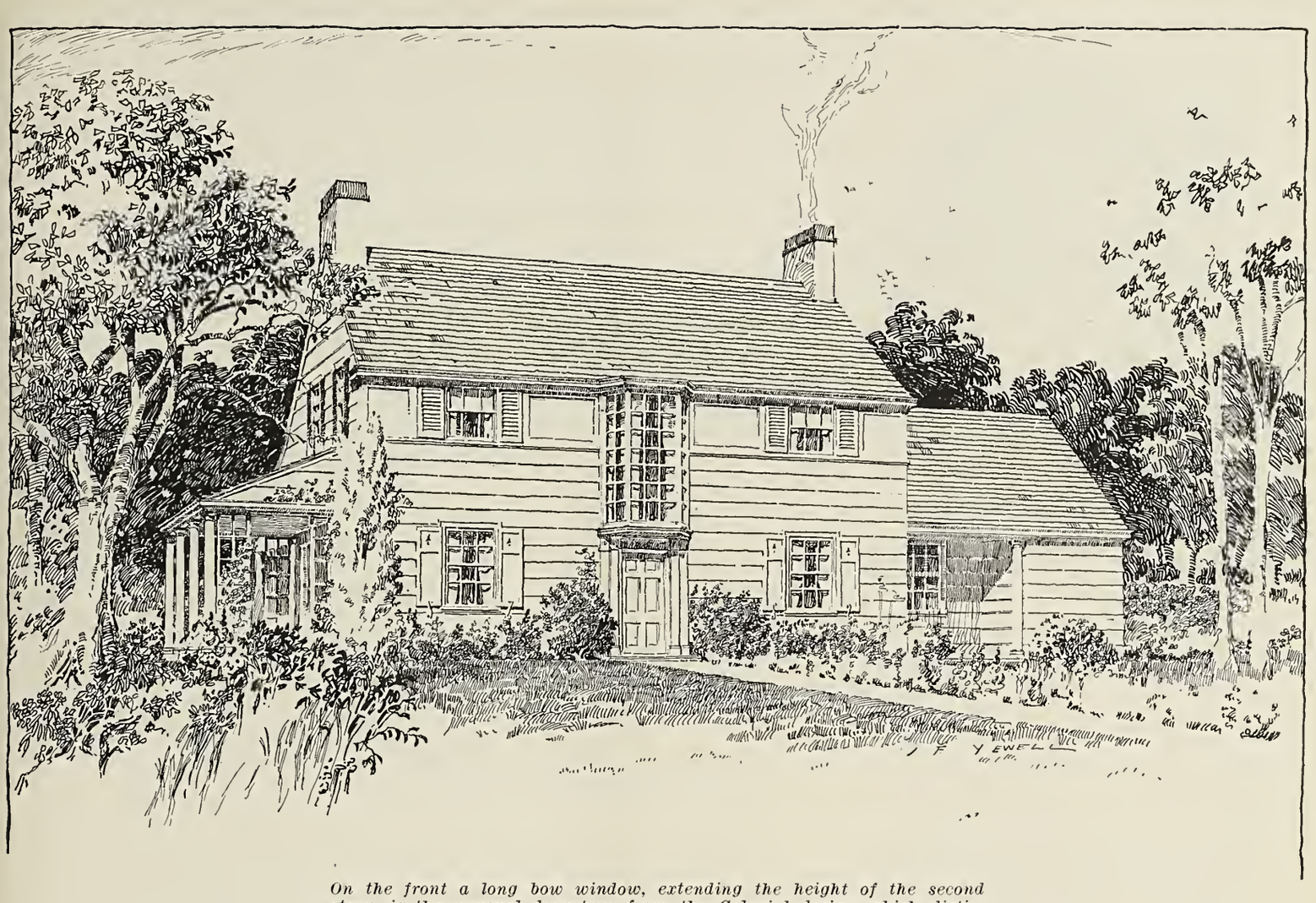
IN the first place you say it hasn't rooms enough. The bedrooms are not enough for a house of this size. There is no room for a large family of growing children, nor for a great number of week-end guests, both of which everybody wants, or at least, is supposed to want, in the country. There is only one maid's room and there are three bathrooms; that may seem too many for such a small house. You enter from the front door into a little cubby-hole and go upstairs between walls. It isn't the light, airy, gracious and picturesque entrance that we want to show our guests. More than that, the ceiling of the hall probably isn't over seven feet high. You have to go up steps to get into the dining room and living room. There is no connection from the maid's room part of the second floor to the owner's part, and if the maid has to answer the door bell she has to go all the way around through the pantry and the dining room to get there. It is all wrong, and I know it and I admit it before I am told.

NOW let us see if there is any reasonable excuse for so foolish a performance or at least why the house was designed in so absurd and illogical a way.

In the first place, take the entrance. One comes into a little narrow hall, very low ceilinged and probably arched, and steps up into the dining room in front or into the living room on the left. So far it's simple enough.

The stairs are tucked away opposite to the living room. It is just as inconvenient as many of the New England farmhouses or old English cottages and would probably be just as charming. And if you do go up the stairs you find yourself on the second floor in a great bow window with glass extending almost to the floor—but what a place that would be to sit and sew, and to grow potted plants (probably geraniums), and what a delightful surprise to emerge upon this great, light, airy space from the narrow enclosed stairway.

THE living room is not entered by an open arch, but through a little door. It is a long low room, probably with rough hewn beams in the ceiling and a low white wainscot at the level of the sills of the windows. The fireplace is big for the room. French windows lead to a stone paved porch, and windows at each end, right in the center, light it admirably without interfering with probable furniture spaces. The dining room has a glass door with side light opening on to the paved loggia which in turn leads to the garden, and from the dining room a small door opens to the study, corresponding to a similar door to the pantry, with a china closet in the middle. It ought to be very pleasant—that dining room.



On the front a long bow window, extending the height of the second story, is the unusual departure from the Colonial design which distinguishes the house. It affords a light hall which can serve as sitting room or sewing corner. Plain panels are used instead of shingles on the upper spaces beneath the eaves. The little service porch is a convenient feature

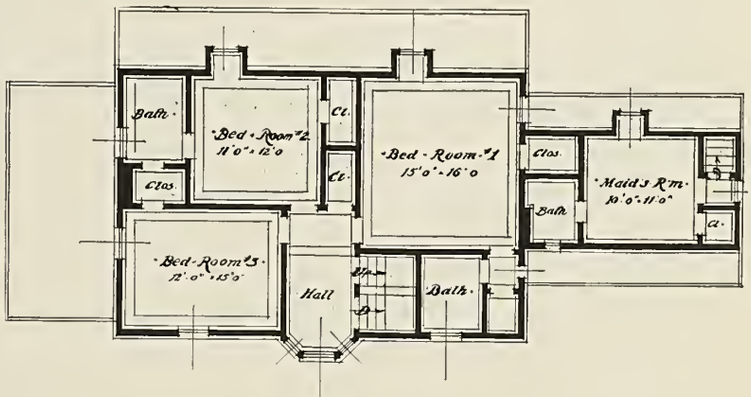
THE service part isn't, after all, so bad. The kitchen door is on the street side of the house, but the porch to which it opens is recessed like that of an old farmhouse and shades and conceals the sometimes unhappy aspects of the kitchen. Across the end of the house a small staircase leads to the maid's room in the second floor and under this staircase, other stairs go down to the cellar which can be entered from outside as well as from in, so that there is no open areaway to fill up with snow in the winter or dust and leaves in the summer.

The maid's quarters in the second floor are small but very complete, and with a house the size of this, there isn't, after all, any real reason why the maid should get to the main rooms without going through the ground story. The owner has all the best of it; a good sized corner room, big bathroom and plenty of closets, with one small room next to it and a corner guest room on the opposite side; the latter two rooms connecting to a single bath which, by the way, ought to have double doors opening into each bedroom, for convenience's sake.

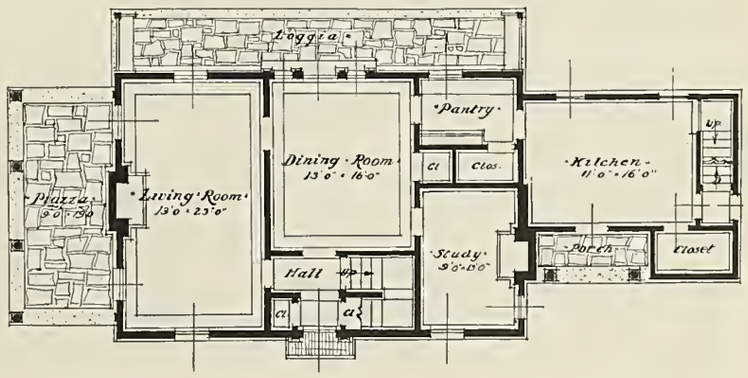
THE outside of the house would be of wide shingles, painted white, with green blinds and a dull brown roof. The porches and piazzas ought to be paved with rough worn flagstones and borders of brick or of cut stone. I believe that with reasonable care the house can be erected safely under $7,500, although in these unsettled days it is quite difficult to make even an approximate estimate of the cost.

It is the sort of house that nobody would want for himself, but everybody would be glad to have in the neighborhood unless you happen to be the sort of person who believes that a little house is a little house, and not a miniature replica of a big one.

Upstairs provision is made for three bedrooms and two baths in the main part of the house, and a maid's room and bath in the service wing. Closets abound. Stair space is reduced to the necessary minimum, making the rooms of generous size



The lower floor has a house depth living room and a dining room, both up two steps from the entrance. A little study with a fireplace occupies one corner. In the other corner is the pantry. The service wing holds kitchen, closet and servant's stairs

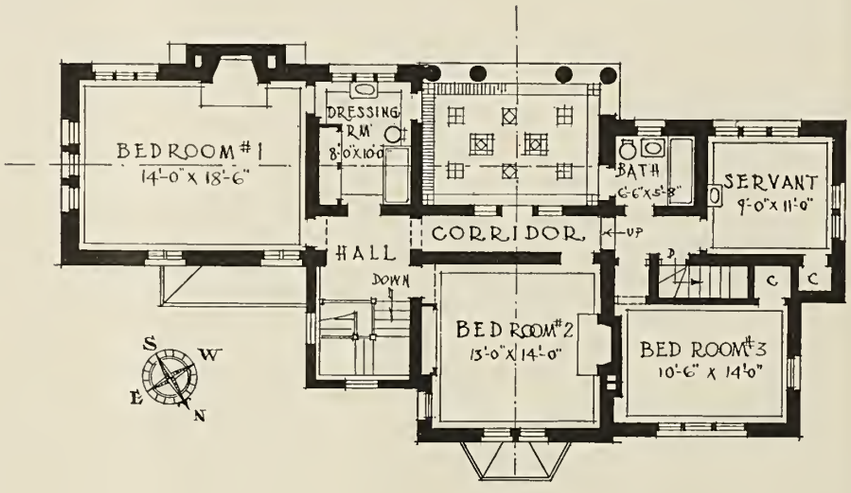




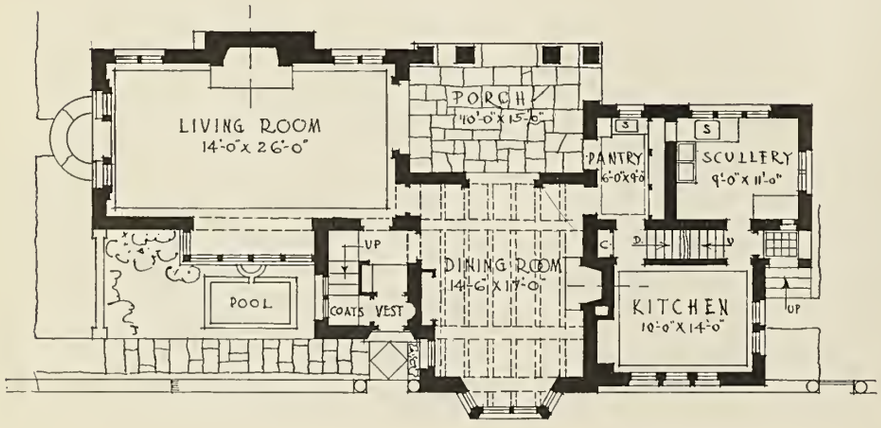
The design of the house found its inspiration in the Cotswold district of England. Although it appears pretentious, it is planned to be executed for under $10,000. Slight modifications would further reduce the cost. It stands on the street line on a narrow sloping lot. A wall encloses the garden and affords privacy for the terrace. The roof would preferably be of slate and the chimneys topped with red brick

A FIREPROOF COUNTRY HOUSE *of* ENGLISH TYPE IN STONE, TERRA COTTA, BRICK OR STUCCO

Designed for HOUSE & GARDEN
By FRANK CHOUTEAU BROWN



The second floor plan calls for a master's bedroom, dressing room and bath, two other bedrooms and a servant's room and bath. Fireplaces are provided in two of these rooms. The porch and master's bedroom have southern and western exposure



The living room predominates. It is planned to have a tile or oak floor with oak trim. A dining-room with beamed ceiling extends the depth of the house to the paved porch at the rear. For purposes of economy the service wing might be reduced by turning the scullery into the kitchen and omitting the service stairs



The general finish calls for occasional stretches of plaster between the brick or stone edges. The windows, as shown in this dining room bay detail, are metal English casement windows set in stone or wood casings

THE assumed site is a long narrow lot falling off at the back to a wooded ravine. The house is, therefore, crowded out directly upon the street line, and as the available level and open land widens to the southeast and narrows to the northwest, a small garden space is available beyond the living room, which is made suitable for such use by the shielding wall along the street line. Such are the chief features of the location.

THE plan of the house itself is influenced by the orientation of the building—suggesting that the kitchen and service portion be turned to the north; the dining room obtaining its requisite eastern exposure with the minimum of northern frontage. A staircase hall and two principal bedrooms both have an eastern front, and the exposed portion of the living room is so retired behind the service portion as to be partially protected from the northern exposure at the same time that it is the more opened to the eastern sunshine. The small forecourt resulting from this arrangement is left with a minimum amount of required planting of rhododendrons, laurel and similar plants. This arrangement reserves all the southern and eastern exposures of the building to the porches, living room and other bedrooms.

WITH the exception of the master's dressing room, the plumbing is all concentrated in one place and—following a hint of English precedent—the sink is placed in the scullery, which also provides a location for the laundry tubs, leaving either the kitchen or the scullery always clear of confusion at one time or the other, and available for servants' rest or sitting room purposes.

If it is necessary or desirable, this plan is excellently adapted to omitting the cellar under the living room, living porch and hall; requiring excavation only under the dining room and service ell,—in which case, however, it would probably be better to make the living room floor of tile and use the oak floor that is there suggested in the dining room instead. For a small family, it would also be possible to save some expense by omitting the service stairs, thus narrowing the service ell and reducing the roof area over, and height, accordingly.

WHILE the exterior of the building could best and most appropriately be constructed of a rough ledge stone, such as is generally found in the vicinity of Philadelphia, for instance,—when the trim around doors and windows, with the sills and lintels, could be roughly cut from the same material—the plan is equally capable of being constructed along the modern up-to-date lines of any fireproof house, using terra cotta tile or brick for the partitions, finish plastered on both exterior and interior.

THE corners are built up with larger size stone roughly cut and squared, so showing more or less in outline against the rough surface of mortar that chinks up to them. The eaves are of two projecting courses of brick overhung with a flat built-out tile soffit. Some of the windows have a label molding cut on a circle that arches up over them, enclosing a recessed plaster face, 2″ or 3″ back from the main face of the wall. The entrance door is shown with a similar tympanum. The stone face also shows in the fence posts, and the fence itself exposes more of the Philadelphia ledge-stone character, with occasional irregular stretches of plaster facing,—as is also the case with the stonework of the lower story of the entrance hall and vestibule, and the walls under the oak living room and stone dining room bays. The tops of the chimneys are finished in brick, and the rear gable and upper portions of the staircase hall bay are left plastered in rough slapdash on the exterior. The outdoor room has a big arched ceiling, and a cement brick and tile pattern floor is shown.

The windows are of the casement type and small in size. Many of the sash are English metal sash, set in metal frames in the stonework (or into oak frames where shown).

The roof is covered with heavy rough stone slate of random widths, and mixed and mottled coloring—although green and grays predominate—and laid in graduated courses, and with the slate laid around the angles at the valleys in the Cotswold fashion, and showing their edges exposed in the gable faces.

The house, with its surroundings, should be well embowered in shrubbery and vines, especially the chimney stack, thus providing the natural surroundings without which any house of English type appears ill at ease and incomplete.

THE entire living room is finished with a simple rough trowel-worked mortar wall, with a wooden paneled frame placed at each end, around the garden doorway and windows and the double doors to the living porch. The living room ceiling is rough plastered in a segment of an arch and is ornamented with flat modeled plaster, set flush with the surface of the plaster arch. The bay on the front is of oak timbered frame. The fireplace opposite is made of three simple stones set flush with the plaster wall. The living room floor is oak plank, 10″ and 12″ wide, with an ⅛″ dark narrow strip between, and fastened with surface dowels. The dining room walls are finished in a similar fashion, and the door from the porch to the living room. The walls have no dado, and the oak dresser and simple paneled oak frame around the fire openings are the principal elements of color on the walls which, with the heavy adzed beams in the ceiling overhead, provide a sufficient setting for the Cromwellian oak fittings.

All the fitments of the hall are oak, paneled around the back of the seat which forms the rail and the enclosing vestibule—of which the doors themselves are an inconspicuous part. A rough heavy-oak rail, with a gallery board and heavy turned balusters spaced 6″ apart, encloses the staircase well upon the second floor.

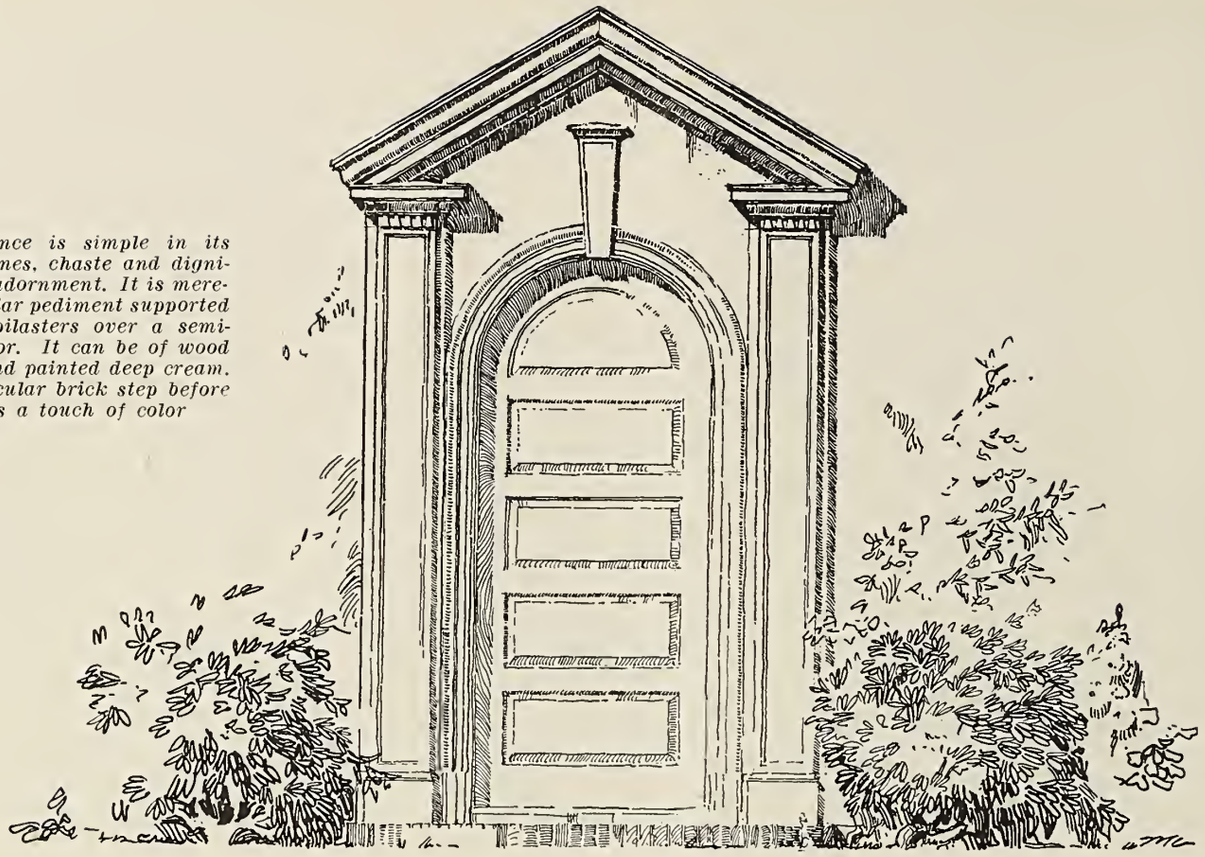
The kitchen, scullery and butler's pantry have tile floors, 6″ squares of red, with an ⅛″ white strip between set on cement. The kitchen walls are smooth plastered with cement, like the bathroom and the other service portions of the first and second floor, covered with enamel paint tinted a sage blue-green.

THE second story rooms are all equally simply finished, in narrow ash trim, with plastered walls. To avoid the additional expense of fireproof construction, and to obtain greater convenience, cupboards of ash are substituted for built-in closets in the principal rooms. The doors are plain six-panel ash doors, with the smallest possible width of wooden trim, and merely an enclosing molding mitred around the fireplace openings. The dressing room has a floor of 6″ vitrified white tiles, and the walls are finished with cement, painted with enamel tinted with a warm tan color.

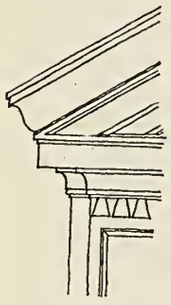
The total area of the house is 1,450 sq. ft., including 190 sq. ft. utilized for the porch, and it is intended to be of the simplest and most logical—and at the same time most permanent and durable—form of construction.

Above the entrance door would be a recessed plaster tympanum with a stone facing. The door itself is made of heavy oak planks fitted with wrought iron hardware. This detail shows the treatment of the exposed stone or brick corners





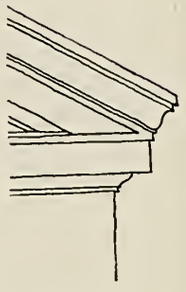
The entrance is simple in its classical lines, chaste and dignified in its adornment. It is merely an angular pediment supported by plain pilasters over a semi-colored door. It can be of wood or stone and painted deep cream. A semi-circular brick step before it adds a touch of color



A LESSER FRENCH CHATEAU FOR THE AMERICAN COUNTRYSIDE

Designed for HOUSE & GARDEN

By EUGENE J. LANG



The success of this house depends upon the exactness of its detail. The sketch to the left shows the dentils and corner of the pediment

The same care about detail must be used in the finish of windows. These and the entrance are practically the only decorative detail on the house

THIS small country house designed to be suitable for the readers of HOUSE & GARDEN reverts to its prototypes, the lovely little French chateaux in Blois and Tours. It is not wholly impossible that the general design of these can be transported bodily to the American suburb. That is the spirit and design of the house on the opposite page. The only limitation was to make it cost between $8,000 and $9,000. It can safely be constructed between these figures.

It will be noted that the main rooms are arranged to face the rear, overlooking the garden and commanding the best view and exposure. The elevation shown here is the front view.

THE walls are stucco over wire lath and studs. Stone or poured cement can form the foundation and the roof should preferably be slate. The stucco can also be applied to the hollow tile, but in the interests of economy a wire lath foundation has been chosen. The stucco can be painted a natural gray; the exterior woodwork, including the blinds, a deep contrasting cream. As the gray weathers it will tone the walls into a pleasing, unobtrusive color. There is but little exterior detail to the house, but what there is of it—the entrance and windows—should be carefully executed.

WHILE the plan of the house is simple, it has some pleasing features that make it comfortable and convenient. You enter through a vestibule; to the right is a little coat closet. Beyond is the stair hall, one end of which opens to the living room, the other to the pantry, giving easy access to the entrance door. The stairs begin near the pantry wall. A long casement window, stretching a story and a half, admirably lights both the lower and upper halls.

At one end of the house is the living room. A fireplace is on one side. The windows face three exposures, two of them looking over the garden to the rear. Back of the stair hall and reached through doors from the living room, hall and pantry, lies the dining room. It commands the terrace on which it opens through two French doors. A little library is tucked away in one corner; the kitchen is in front of it. Outside in an ell, stairs lead down to the cellar and to the service entrance.

Upstairs are three chambers, three baths and a study. The stair hall is practically another room with the great light from the long window. In the interest of economy a separate service stairs has been omitted except to the attic.

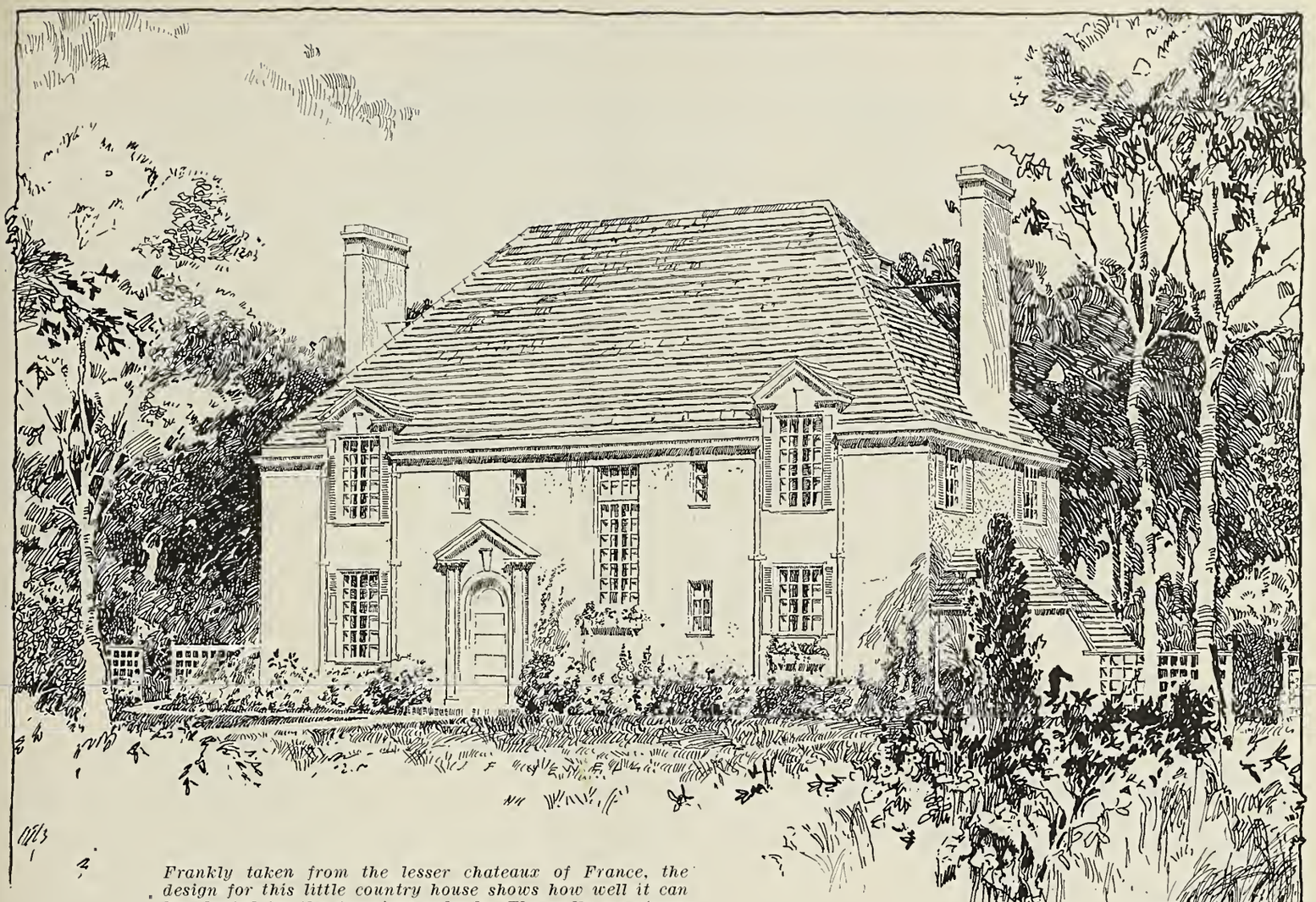
TO visualize the interior of this house — it should have woodwork of white wood painted *café-au-lait* in the living room, dining room and main hall. The living room and dining room might be paneled with moulding on wall board, with burnt amber rubbed in. French gray might also be used, but that would depend on the furnishings of the room. Both these rooms could also have a simple plaster cornice. The bedrooms upstairs could be painted in dull finish cream. The same color could be used for the bathrooms which, of course, would have tiled floors and wainscot.

The flooring should be straight red oak, finished in a very deep brown penetrating stain, and highly waxed. In the service portions the floors should be comb grained, pine finished with an oil stain. On the main stairs the treads and risers as well as the newels and handrails can be painted the same as the woodwork of the hall, avoiding all violent contrasts and making for harmony throughout.

FURNISHINGS in such a house as this should carry on the spirit of the exterior. While it need not be entirely French, some of the French atmosphere can be introduced into the hangings and furniture of the living room and dining room. The general spirit is that of sunshine and lightness. French prints could hang on the walls and a dainty French linen at the windows. The living room could have a French gray two-toned rug and the decorations touches of old rose and blue. A mulberry gauze for under curtains would diffuse a pleasing contrasting light about the room. In the dining room the furniture could be painted and striped in some color chosen from the scheme of the hangings.

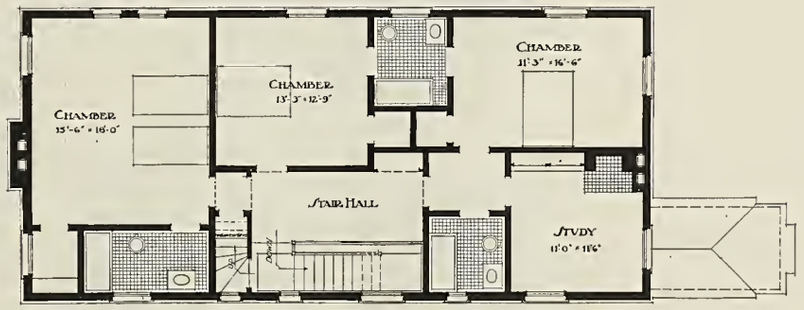
THE garden which lies to the rear of the house should be formal in character. One axis can be lengthwise and the other one from the middle of the terrace. At the center where they meet can be sunk a circular pool with a cement coping. Semi-circular benches could stand on either side. The beds would be formal and kept trim. At the end of the short axis could be arranged a lowered seat, and the ends of the long axis could have terminal statues of marble or concrete.

The terrace above presents an excellent opportunity for furnishing with painted Swiss reed; cushions of gay chintz; fiber mats; and reed wall baskets for flowers. At one end could stand a wide umbrella of striped canvas covering the tea table, or the whole terrace could be covered with awnings to make it a comfortable outdoor living room even in the hottest day.

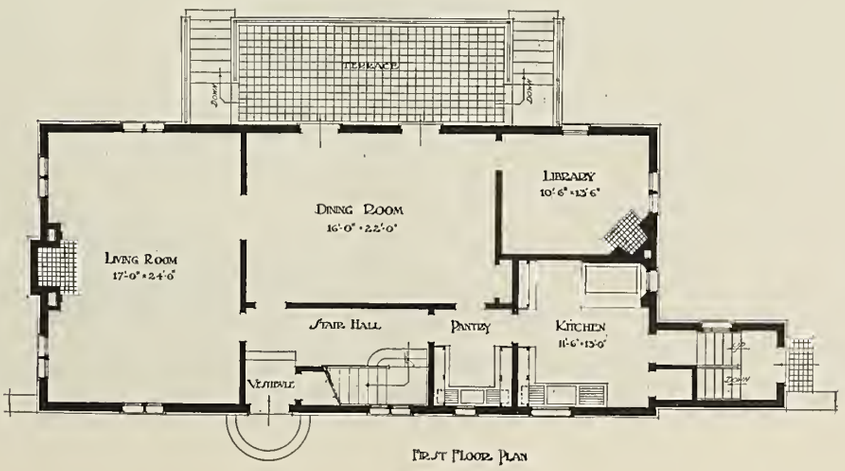


Frankly taken from the lesser chateaux of France, the design for this little country house shows how well it can be adapted for the American suburb. The walls are stucco over studs and wire lath and painted a natural gray. The woodwork, including the blinds, is a deep cream. Slate forms the roof and stone or cement the foundations

All the bedrooms face the rear which commands the best view. This floor includes three chambers, three baths and a study, although the last might also be used for an extra bedroom. The hall is lighted by a long window



SECOND FLOOR PLAN



FIRST FLOOR PLAN

At the rear of the house stretches a terrace; steps at either end lead down to the garden. The dining room opens on this. The living room occupies one end of the house and the library and kitchen the other

THE CARE OF FURNITURE

Some Simple Family Remedies for Home Treatment— The Value of Elbow Grease and Knowing How

A. ASHMUN KELLY

FURNITURE in these days may be said to suffer from two causes; too little care and too much furniture polish. Which is the worse evil is debatable; but I think simple neglect is on the whole preferable to well-meant but unskillful renovating.

The delicate surface of a fine old piece of furniture was obtained by hard and persistent rubbing, not by the generous use of polish. The best form of furniture finish is that known as French polishing, which is nothing in the world but the process of rubbing into the bare wood many coats of shellac varnish. To keep such a surface in good condition, not polish but hard rubbing is obviously the important thing.

True, some form of polish or furniture cream is needed on most furniture in order to revive it, but very little should be permitted to remain on the surface. Its purpose is simply to supply those minute places where the oil or other liquid has been worn off, in this manner renewing the luster. Sometimes an oily rag will be sufficient for this, linseed or in some cases petroleum oil being used.

In the first place, it is necessary to make the piece of furniture clean and free from dust, dirt or stain. Even this simple work must be done with care, so as not to scratch or mar the surface, which even a dry chamois skin will mar. Take a little furniture cream on a clean flannel rag, and rub gently with it, leaving only the merest film of the cream. Then with a clean, soft duster rub along the grain of the wood until your finger leaves no mark on the surface when you touch it. For the final polish use an old silk handkerchief that is perfectly clean.

Such treatment at proper intervals will keep the finest furniture in good condition. Furniture that has been long neglected and is in a more or less damaged state will, of course, require special treatment—perhaps at the hands of a cabinet maker. Broken parts and damaged veneering he will have to mend, but spots and stains can be removed at home.

Removing Spots

The most common spots are white, caused by heat or alcohol. Table tops, for example, are frequently marred by hot dishes, and there are several remedies for this. The best I know of is simply to apply a bit of butter to a folded rag and with it rub the spot briskly. Another good method is to hold a slightly heated iron over the spot, to soften up the varnish and bring back the luster, following this by rubbing with an oily rag. Rubbing quickly with grain alcohol will often remove a white spot that has been caused by hot dishes, but care must be taken in using it since alcohol is a strong solvent of varnish. After its application, linseed oil should be rubbed on.

Spirits of camphor is a similar remedy, and is used in the same manner as alcohol. Camphorated oil, which is simply oil and camphor mixed, will serve a like purpose, and is a good cleanser and renovator as well. It will often prove useful to lay on the spot a mixture of sweet or cottonseed oil and salt, allowing it to remain for an hour or so, and then removing it completely with a damp cloth.

Alcohol marks may be eradicated with dry powdered sal soda, sprinkled on the spot which first has been moistened with water. After a few minutes, rub the place with a rag wet with kerosene oil; then rub the whole surface with a wet rag and a little soda, finally polishing it clean and dry with a soft old cloth. When punch or lemonade has been spilled on a polished table top, wash it off immediately with a cloth dipped in warm water, then rub it dry and polish with a suitable reviver.

White marks are usually difficult to remove, and should any of these cures fail, I know of nothing to do but to send the piece of furniture to a wood finisher to have the upper coating taken off and renewed. A poor grade of varnish is sometimes responsible for white marks, though on good furniture this explanation is seldom the right one. Water affects poor varnish by uniting with the rosin that it contains, and wax finish is also affected by water. The only thing to do is to re-varnish or re-wax. Sometimes white marks on poor varnish may be taken off with a mixture of two ounces of oxalic acid and one ounce of butter of antimony trichloride. The acid is a bleacher, while the antimony is a good cleanser and enters into the composition of many wood polishes.

If the furniture looks dull and dingy, the condition may be the result of coal gas, and may often be improved simply by wiping with a rag wet with benzine. In the course of the next hour make up some suds with Castile soap and wash the furniture with this, polishing it with a soft cloth after it has dried. Flannel is good for this work, and produces a fine polish.



A little oil and much elbow grease will keep the best of furniture in condition. If untiringly applied, they will eventually produce the fine patina for which furniture is treasured

Various Methods

The unsightly bloom often seen on furniture that has been highly polished may be removed by a preparation of strong cider vinegar and water, in proportions of one tablespoonful of the former to about a quart of the latter. Rub the surface lightly with this, drying it with another piece of cheesecloth. Should this treatment fail the first time, repeat it in about a week. A practical workman assures me that it will finally cure the bloom, and that the furniture will afterwards continue to show an excellent polish.

Finger marks on a piano may be erased with a little vinegar, diluted until it merely tastes sour. In fact, acid is one of the best cleansers for furniture or any varnished surface. Some people advise a rag slightly dampened with alcohol for removing finger marks, but for the inexpert there is always danger of injuring the varnish or polish when alcohol is used, because of its solvent power.

Bruises on furniture may be remedied with warm water, applied until the fractured or sunken parts swell somewhat. After the part is dry, lightly pass fine sandpaper over it. Then some stain must be applied, the color of the finish, also some stained putty to fill the part, if the bruise is a deep one. If the bruise is not bad, yet ex-

(*Continued on page* 62)

A LITTLE PORTFOLIO *of* GOOD INTERIORS

♦

People will never have done talking of the decorative possibilities of the city apartment But few are able to carry out their theories so successfully as has been done in this charming living room with paneled walls of soft green. The window draperies are of heavy antique damask in turquoise blue and green, the under curtains of coarse, old filet. The table is painted brownish black with a yellow top. Red wooden plaques for lighting fixtures. Miss Swords, Inc., decorators



EIGHT ROOMS *of* MERITORIOUS CHARACTER

♦

For the lover of the omnipresent Oriental, the Chinese reception room shown below will hold much interest. The lacquered furniture is in black and gold, with two or three pieces of dull sealing-wax red. The walls are a light jade green The rug is black with a jade green border, while the portières and valances are of black figured linen finished with varicolored fringes. The lady in the frame, however, is indubitably Occidental in extraction. Miss M. A. Lewis decorated the room





To the left is a delightful example of what can be done in the limited space of an apartment bedroom. The walls are ivory; the furniture is Italian, painted green with cream inserts bearing floral designs. The window drapes, bed cover and upholstery are of mignonette green taffeta. Miss Swords, Inc., decorated the room

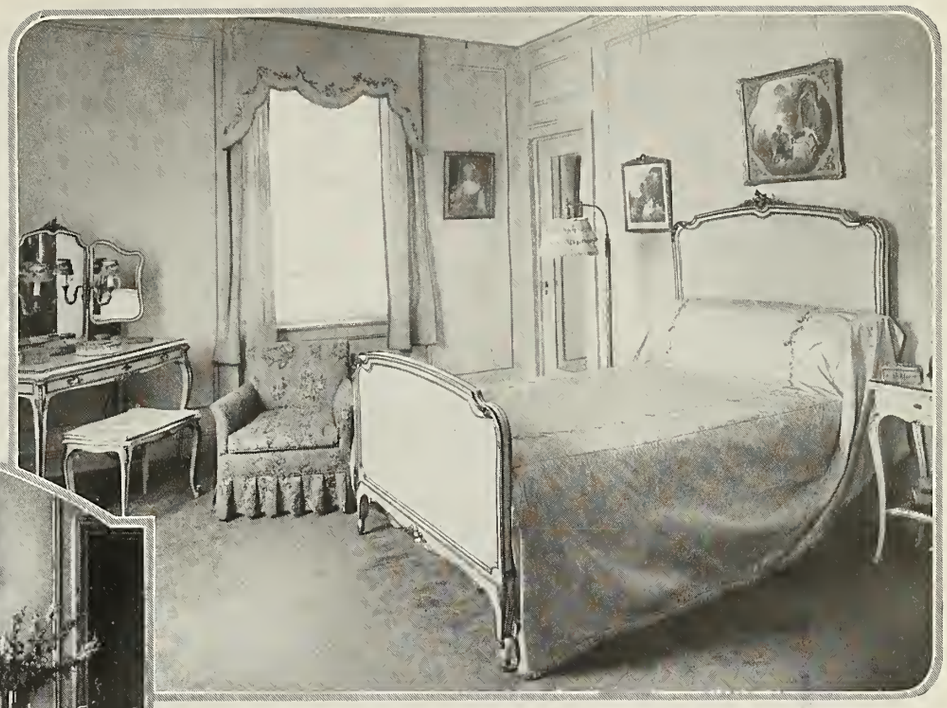
The charm of Venice is not all palaces and gondolas, as witness the furnishings of this ivory and green dining room. The old Venetian furniture is painted in green and ivory and upholstered in green striped taffeta. The walls are ivory; the carpet is green. Blue Venetian glass has been effectively used. Miss Swords, Inc., decorators



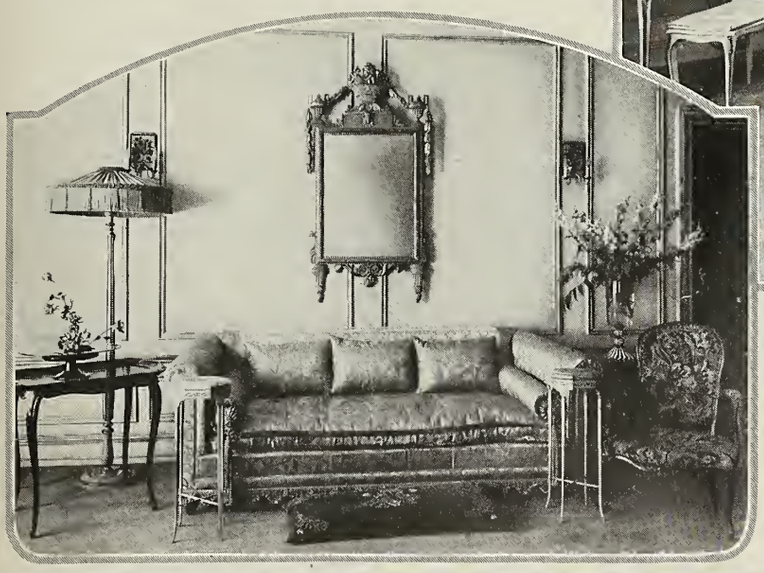
The inspiration for the walls of this room was drawn from the putty color and blue of the striped taffeta used for the curtains. In lighter tones the putty color was reproduced on the paneled walls, a line of old blue being introduced in the moldings. Some of the upholstery is in old blue, while a note of warmth is secured by the introduction here and there of a dull rose color. The graceful console tables between the windows are painted gray and blue, with marble tops. Miss M. A. Lewis, decorator



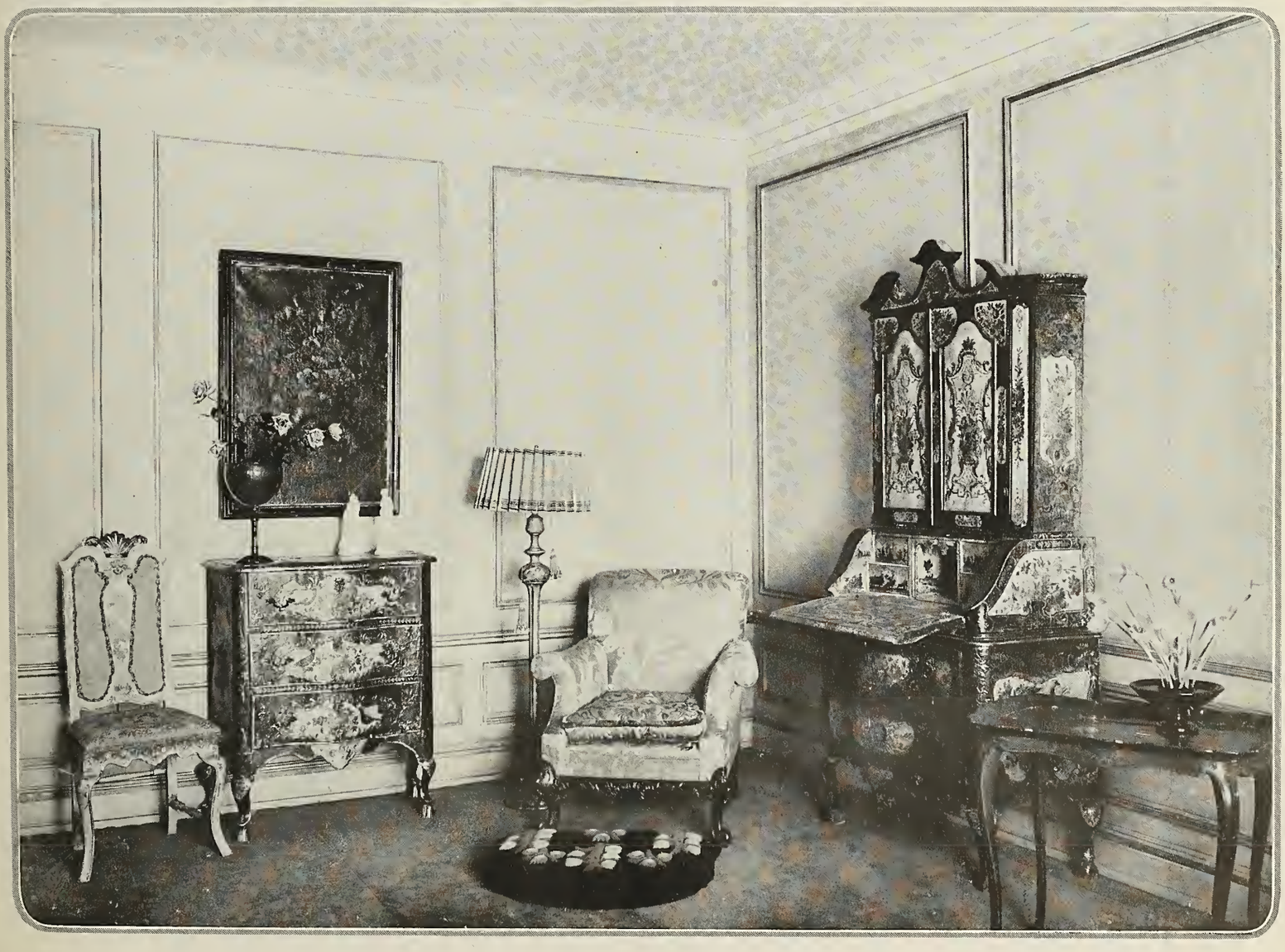
For a very, very French bedroom, prescribe the following: paneled walls of pale gray; furniture, modified Louis XV of the faintest blue; a bedspread of light blue taffeta with appliquéd design in rose, a window valance to match the bedspread with a daring pair of Nattier pink curtains beneath; French prints, of course. Miss M. A. Lewis, decorator



Two of the most interesting things in the very interesting group of furniture below are the small green-painted stands at either end of the davenport. Their story briefly stated is—from sewing-boxes to cigarette tables. The table at the left of the picture is made from an old tray. The mirror is antique Italian. Miss Swords, Inc., decorators



Themselves invested with a princely splendor, gorgeously decorated Venetian antiques require a background almost austere in its simplicity. In the room shown below the commode is painted black, the desk red and the chair bluish green, the wall panels and molding being antiqued. The scheme of the room is developed in dull green walls and carpet. A flower painting is the only picture. The floor cushion is of black velvet, embroidered in wools. Miss Swords, Inc., decorators





EMILY W. HATCH

The place really started by being a garden. Then came the brilliant idea of planting a house in its midst. This photograph was taken two days after the house arrived. Including all costs it represented an outlay of $800

THE HOUSE THAT WAS BUILT IN AN AFTERNOON

And Grew Up in the Midst of a Flower-Garden—A Portable Summer Residence of Modest Lines and Reasonable Cost

EDITH BROWNELL

THIS is the story of a gay little house that came and sat down beside a garden and made itself a home.

Of course, no sensible grown-up house would ever do a thing like that. It would first get itself properly built in the most prominent spot on the site, and then have its garden added, like the trimming on a gown. But this was not a sensible, grown-up house. It was an impulsive, irresponsible little house, and its story began just the other way, as befitted its nature.

It began with a clump of blue cornflowers, which led to the digging of a long garden bed on the lawn near a big, comfortable old white house on the Hudson. Then the long flower-bed expanded into a rectangle, with a privet hedge around it and a sundial in the middle, and became an old-fashioned formal garden, mostly filled with annuals. All that first season it lay on the grass spread out like a brightly colored rug. Next an arbor entrance was added; tall foxgloves, hollyhocks, and larkspur lifted their spires; a flowering peach was planted at one end of the enclosure, and three slim white birches, half surrounding a bird path in the grass, were grouped at the other end.

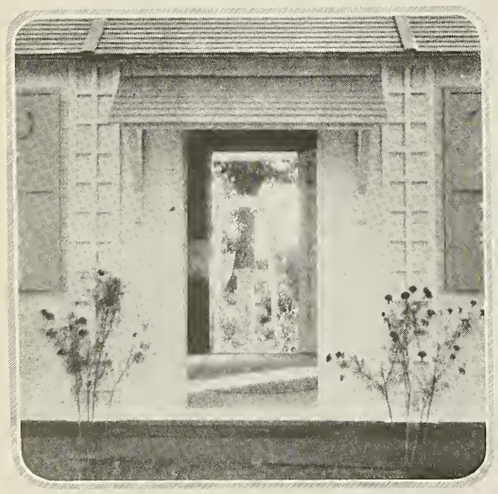
It was a charming place by this time. Still, it lacked something. Here was a garden that should be lived in, not visited. On the long side opposite the arbor entrance, it seemed waiting for something to complete it. In short, it was exactly the kind of garden that ought to lead into, or out from a little white house.

It Came in a Week

And so an order was given and a few weeks later the little white house appeared, literally overnight. One day it was not there and the next day it was. The neighbors rubbed their eyes. Gazzola, the grizzled, kindly-faced fruit man who drove over from Tarrytown every morning, whoa'ed his ambling little yellow horse at sight of it, and gazed open-mouthed. Only yesterday he had driven past as usual, and there had been nothing but the garden, afloat with Lady Lenox cosmos. Now here sat a miracle of small clapboarded house, with blue-green crescented shutters and tiny square-paned windows. It had nestled down at the very garden's edge, and thrust its face gently in among the flowers. The lattice at the doorway had stepped so cautiously in among the California poppies that not a satin blossom had been bruised. Tall pink and white cosmos clustered around its entrance and nodded in at the windows. It looked as if it had been there for years.

"Portable?" stammered one neighbor, incredulous. "Why, they don't make portable houses that look like that."

"Oh, don't they just!" exulted the owner. "Well, but they do. There are 1917 models in portable houses just as there are in automobiles. Isn't it funny that we thought



Door hoods and lattice panels for each side of the doors were among the extras that were added



The cosmos was planted with the view to being tied to the trellised porch when it arrived

they had stopped short at those bare, square things they made ten years ago, that looked like country stores?"

The little house had arrived at noon the day before, by furniture van, from the freight office. An excited audience sat in wicker chairs and watched it unloaded.

"For all the world like stage scenery," some one observed, as the flat 6′ sections were laid out on the grass—pieces of clapboarded side wall, lengths and breadths of hardwood flooring, layers of roof.

"It fits together like scenery, too," said a carpenter who was carefully matching up the numbered and lettered parts.

And Was Erected in an Afternoon

That was at noon, remember. The morning had been spent in putting twenty cypress posts to serve as foundation. By four-thirty, when the biggest carpenter pushed his hat forward, scratched his head and said he "guessed he'd call it a day," there stood an inviting white cottage, 30′ long and 12′ wide, complete save for one corner of the hipped roof. Like magic the well-lined sections of flooring had been dovetailed together and laid; the walls had been clamped in place; windows had been slipped into their grooves and white paneled doors hung; the roof sections had been fitted together like the parts of a well-made toy.

The little house settled into the landscape as if it had grown there. There were even flowers clambering up the trellises at either side of the door opposite the garden—tall African marigolds, that will accommodatingly bear transplanting while in full bloom.

"Portable flowers, by George!" grinned one of the boys.

Of course there was work still to be done. A brick chimney, sloping in the quaint fashion of old farmhouses, was built into the opening cut for it by the house-makers. Some old paneled wainscoting from a dismantled house was lifted in and painted creamy white; above this wallboard was tacked and painted a soft putty color. The unceiled roof was given a coat of the same shade, and the crossbeams were kept in the putty tones. The electrician did his work before the walls were finished, fitting sconces on the side walls, with two connections in the baseboard for electric stove, toaster, percolator, or iron. Outside white window boxes, doorsteps and hoods were added by the local carpenters.

The comments were many and lively.

"It looks like the witch's house, in 'Hansel and Gretel.' I bet that if I broke a piece off the roof it would be sugar cooky."

"How did it come—by parcels post?"

"Won't you bring it over to my place to spend the week-end some time?"

"It's portable, but is it sup-portable?"

Which last was, of course, one way of asking if it were practical and livable. Could you keep it warm in winter? Did it leak? Wasn't it draughty? How expensive was it?

What It Does

This little house, which was put up last October, has been used all winter long for afternoon tea and supper parties, and, toward spring, as a study. By building a big fire in the fireplace, and burning a kerosene stove at the other end of the house, it has been made comfortable in the very coldest weather. With a small coal stove it could be lived in the winter through.

It has endured the hardest rains—driving storms from the Hudson—without leaking a drop. Fierce northwest winds have failed to produce a draught, for the windows are perfectly tight, the floor is protected by weatherboarding and a little shoring, and the doors are fitted with weather stripping. The wallboard adds materially to the warmth. It has no plumbing, although this spring a pipe for cold water connection will be laid from the big house, with an outlet pipe into the garden, the water to be heated by electricity when desired. In larger portable houses ample provision is made for plumbing and for heating systems.

Including freight, chimney, electric wiring, extra items and labor, this cottage cost about $800. To be sure, it is a very little house, containing merely a living room 24′ long, with a 6′ extension, separated by a double doorway, to be used as a bedroom. Additional units may be put on at any time and in almost any arrangement. Two-story and even three-story houses, complete with stairs, kitchen and bathroom, pantries and closets, are available.

Not All in One Pattern

The ready-to-wear house, like the ready-to-wear suit, has been improved almost to the point of perfection. Individuality may be expressed in the choice and treatment of the mode selected, and in its relation to the landscape. In the present case, for example, the shutters, which were ordered unpainted, were given just the shade of dull blue-green desired by the owner herself, and the crescents were cut by the local carpenter. The hoods over the rear doors were especially made and the roof was repainted a neutral gray-green instead of the moss-green standardized by the makers. The window boxes—filled with evergreens during the winter—and the arrangement of doorways and trellises, as well as the decoration and lighting scheme of the interior, represent the taste of the occupant. Really individual expression is possible here.

It was big, black Lizzie-by-the-day who brought out the real purpose of it—that it was not merely a home, but a place for work as well.

"Yas'm," she said, looking around her, with her arms akimbo; "it's a mighty pretty li'l house. Nice place to do your writin', too. But I don' see no place to keep yo' doocements."

"My what?"

"Yo doocements an' papers."

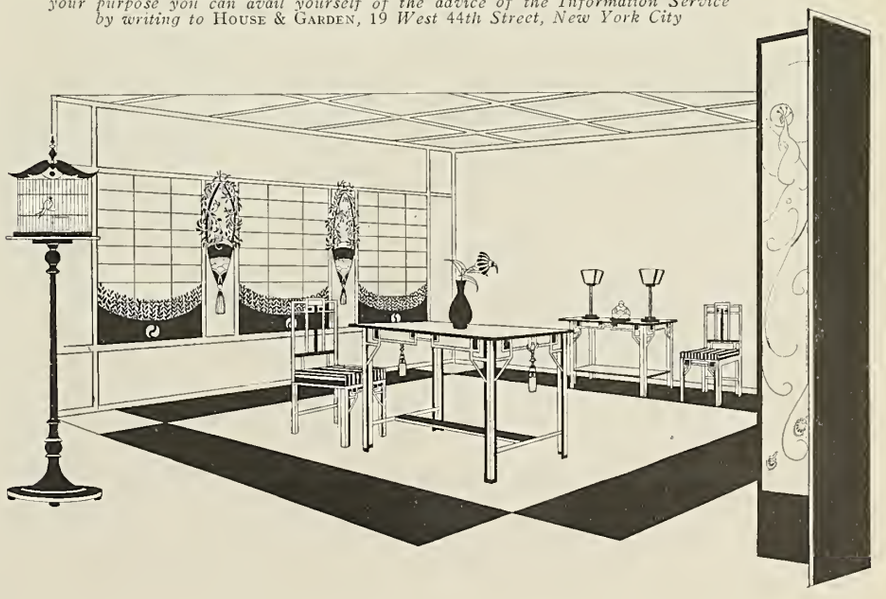
On being shown the corner dedicated to "documents"—which she had met in type but never in speech—she yielded her unqualified approval, and so got both herself and the place into print. For the writer hereof is the owner of the little house, and this story was written in it.

INSIDE THE TEA HOUSE

The big outdoors makes possible a great many schemes that would never be livable in the cramped quarters of indoors. Colors can be stronger, lines more unusual, arrangement bizarre. The two tea houses shown here are only suggestions. One or two ideas may be taken from them or they may be adopted in toto. In any event they will be attractive. But, if these do not quite suit your purpose you can avail yourself of the advice of the Information Service by writing to House & Garden, *19 West 44th Street, New York City*



Picture a tea house built to resemble a corner of a garden. Caen stone or stucco or wood makes the circular walls up to a three-quarters height. On top range flower boxes with trailing ivy. The ceiling is painted sky blue. The floor is painted or tiled black and white. Furniture yellow with black striping and brilliant flowers



A touch of Japan can be given by sand-colored walls of wood or wallboard. latticed windows with woodwork stained or charred. Furniture can be of vermilion and black with the floor painted the same colors. Window boxes are black with vermilion decoration. The vase is black pottery, setting off the red table top



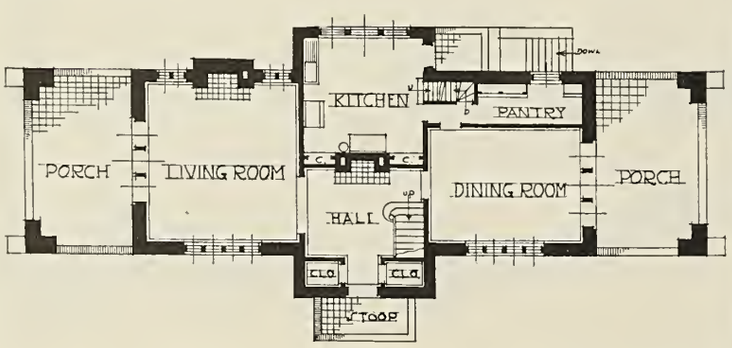
Used with restraint, half-timber banishes monotony from plastered walls, accents certain compositional features and often introduces becoming elements of light and shadow. In this instance the timber work, although extensively utilized, conveys no suggestion of profuseness. Its members, instead of being riotously geometrical in application and ornate in workmanship, are simple in placement and character. It is non-structural, for the main walls are constructed of brick coated with a warm, gray-toned plaster. Stone, rich in mica and iron deposits, is used for the foundations and the heavy piers of the porches; and red tile is appropriately used for covering a roof that accords well with the picturesque English architecture

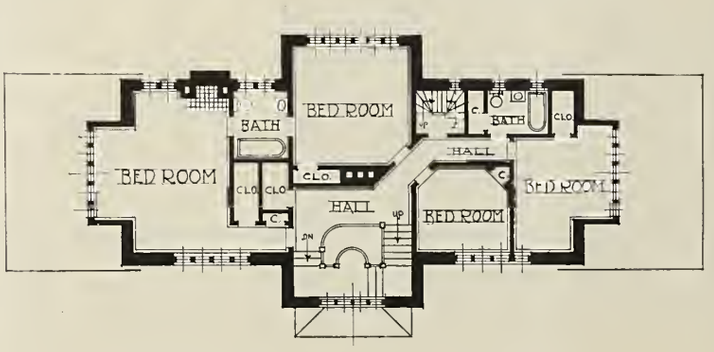
A SMALL HALF-TIMBERED COUNTRY HOME

DRUCKENMILLER, STACKHOUSE & WILLIAMS, *Architects*

Sunlight was duly appreciated by the designers of this house, for each room is generously equipped with windows that assure both an abundance of light and facilities for proper ventilation. In the living room and in the bedroom immediately above, the windows admit light from three sides, and in the dining room virtually two entire walls are glass

On the second floor two bedrooms, a communicating bath and three closets comprise a very complete owner's suite; and two additional bedrooms with a conveniently located bathroom occupy the balance of the space. As on the floor below, the lighting and ventilating facilities are admirable; and the window grouping is susceptible of attractive curtaining





MAKING AN OLD-FASHIONED GARDEN

Definite Principles and Planting Plans Which Enable You to Reproduce the Spirit and Color of the Gardens of Long Ago

ELIZABETH LEONARD STRANG



AN old-fashioned garden—how the picture flashes across the mind! Lilac and laburnum, snowballs and syringas arching over the gate and crowding the white pickets of the fence. A sundial and arbor of delicate Colonial pattern; neatly raked gravel paths skirting the box-edged beds wherein graciously nod the flowers our grandmothers loved—hollyhocks, honesty, roses and heart's-ease. Above them lovingly bends an old lady, a white lace cap resting on her snowy hair, her full skirts, quaintly patterned, echoing the tints of the garden—old rose, dull purple, lavender.

Many such gardens can still be seen, and the old ladies are always smilingly glad to entertain you. They will point out their treasures with particular pride—the old fig tree, the mulberries, and the grapes—and in the arbor before you leave, serve you tea in the blue Crown set.

How can such a garden be reproduced? Was not its evanescent charm too subtle to be expressed in terms of beds and walks, shrubs and flowers? What was its secret?

The old gardens were successful because they filled an actual need in the lives of the people. To appreciate this it is necessary to know how those people lived, and to study their ideals. A modern reproduction of an old-fashioned garden must fill a like requirement in the lives of people today or it cannot be a success, no matter how truly it imitates the old. People are not now so dependent on their gardens for the necessities of life. The raising of fruits and vegetables for practical use, while not wholly discontinued, in normal times has become subordinate to the growing of flowers for cutting and out-of-door decorative effect. Standards, too, have changed. We are no longer satisfied with the ungentle mixtures of color which the old gardens displayed; so today the old-fashioned garden must satisfy our modern esthetic tastes in color and form.

The Different Types

There are distinct kinds of old gardens in each section of the country. In the extreme South is the Spanish type, a walled enclosure of simple though formal design, with roses, heliotrope and carnations, oranges and lemons, figs and pomegranates.

In the Carolinas we associate the walled enclosures about the stately old mansions with live oaks draped in gray moss, azaleas, camellias, and crêpe myrtles.

In Virginia, as with all of the Colonies, the earliest gardens were for necessities alone, but soon the luxurious ideas of the Cavaliers began to assert themselves and flowers occupied a definite place in the decorative scheme. Living as they did on large plantations, there were no homely enclosures or cottage gardens. The settlers brought ideas from Holland, acquired during their exile in that country; from Italy, and from England, where the Elizabethan garden was then at the height of its perfection and popularity.



These early gardens were carefully designed. Usually a terrace next the house, with a retaining wall and broad steps of stone overlooked the parterre with its knots or beds of boxwood. These were often very elaborate, the pattern deemed of more importance than the flowers which filled it. Next came the garden proper, a larger enclosure with broad straight walks and beds of simple design, the whole always enclosed by a hedge or high wall.

The Quaker gardens, like those of the Cavaliers, were laid out along ample proportions and long restful lines, but with less of elaboration and luxury as befitted their simpler tastes.

The gardens of the Dutch were trim, minute enclosures, their design based on the square, the circle, or the oval, kept with extreme neatness and planted with flowers, vegetables, herbs and fruits, cab-

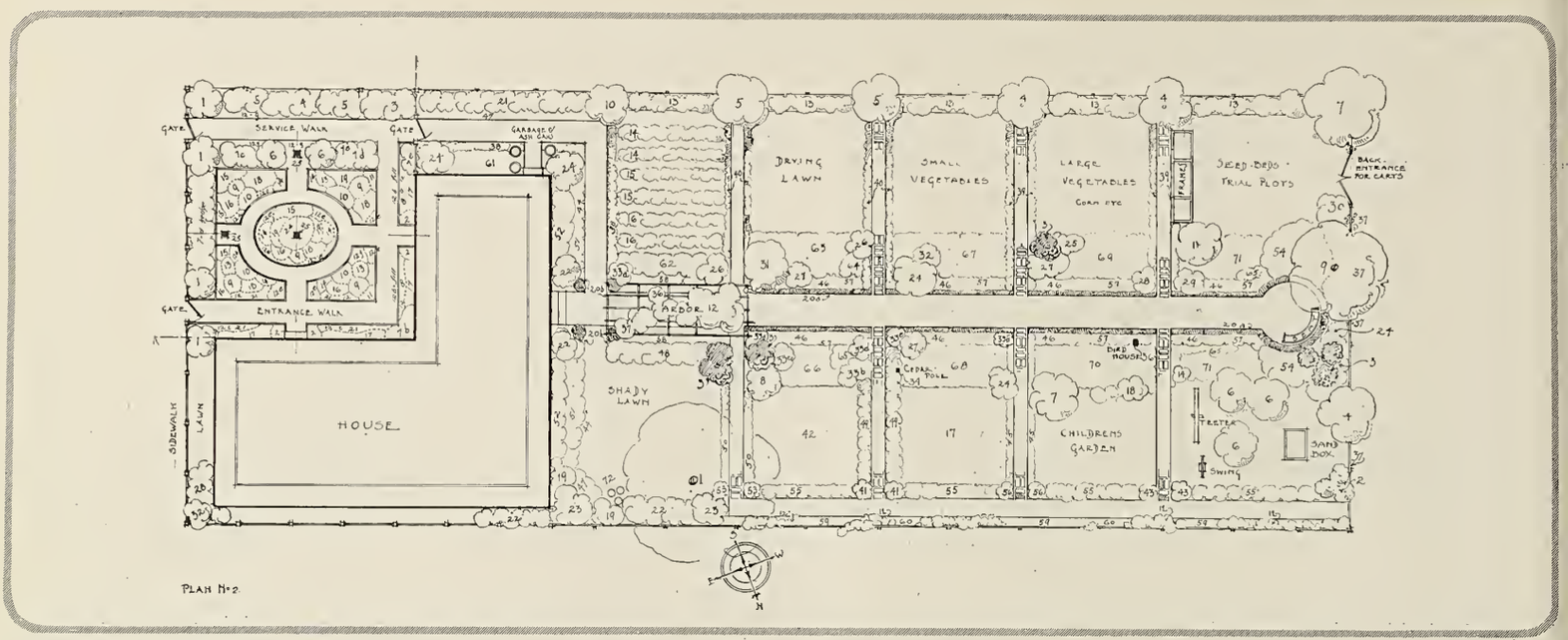


The parterre has a strongly formal spirit. Simplicity of design and perfect neatness suggest the old Elizabethan gardens



Flowers straggle informally over the walks, their background of tall shrubs lending an air of length and seclusion





bages and tulips occupying especially prominent places among them.

The Puritan nature is found expressed in the gardens of New England, and such designs as they followed were adaptations from the Dutch, though more often the little fenced-in front yards held only simple square beds. The first mention we find of gardens for flowers was in 1629, but from the very beginning there was the use-

The Puritan garden and its planting plan given on this page represent the spirit of an age which demanded utility as well as an intimate touch of beauty

ful plot at the back, where lowly backdoor flowers, vegetables, fruits and simples shared in contributing necessities and comforts to their caretakers.

No formula can be laid down for making an old-fashioned garden. Every type of house, be it Spanish, Georgian Colonial, Pennsylvania stone, Long Island Dutch, or New England square, has its special problem, in the solution of which climate as well as architecture plays an important part that we must not overlook.

The accompanying plans have not been prepared with the idea of reproducing a cut-and-dried "period" garden; they give

(*Continued on page* 54)

PLANTING LIST FOR THE FENCED-IN FRONT YARD

Note: Only the part of Plan 2 between lines A-A is included here.

SHRUBS AND VINES

1. **Cratægus oxyacantha:** English hawthorn, fragrant white flowers in May, red fruits.
2. **Prunus Japonica, flore pleno:** double pink or white flowering almond, May.
3. **Syringa vulgaris:** common purple lilac, May.
4. **Philadelphus coronarius:** mock orange, white, June.
5. **Symphoricarpos racemosus:** snowberry; white fruits, always found.
6. **Spiræa prunifolia:** Peter's wreath; white, upright bush, May.
7. Old-fashioned roses
 - A. **Rosa rubiginosa:** eglantine or sweet-briar, single pink flowers, tall thorny bush.
 - B. Celestial rose: clear white, very sweet, loosely double.
 - C. Perpetual rose: delicate blush, blooms continuously, upright bush.
 - D. Tuscany rose: black-purple, fading to dark crimson.
 - E. White Provence or cabbage rose.

PERENNIALS AND ANNUALS

8. **Chieranthus Chieri:** wallflower, dark red, cream color, yellow and brown. May.
9. Peonies, pink and white as in list 2.
10. Iris as in lists 1 and 2.
11. **Armeria maritima:** thrift or sea gilliflower; pink, May. Dense foliage, useful for edgings.
12. Various small plants for edgings to be put two or three of a kind.
 - A. English daisy.
 - B. Pansies.
 - C. Johnny-Jump-Up.
 - D. Annual candytuft seeded where space occurs.
 - E. Scotch pinks, all around center bed and on corners.
 - F. Sweet violets.
 - G. Lily-of-the-valley. In shade under shrubs.
 - H. **Rosmarinus officinalis:** rosemary.
 - I. **Thymus vulgaris:** creeping thyme.
 - J. **Ruta graveolens:** rue.
 - K. **Lavandula vera:** sweet lavender. These herbs to be put in hit or miss with flowers.
13. **Valerian officinalis:** garden heliotrope; pink, June.
14. **Dianthus barbatus:** Sweet William; newer strains of pure white, dark red or pink are best.
15. **Digitalis purpurea:** foxglove; white, purple, pink, June.
 Digitalis ambigua: great wooly foxglove, brown markings, June-July.
 Digitalis lanata: wooly foxglove, small cream, grayish or purple flowers, June-July.
16. **Campanula persicifolia:** bell-flowers; white and blue, June.
 Campanula pyramidalis: chimney bell-flower; white and blue, July-August.
17. **Althæa rosea:** hollyhock; single yellow, salmon and pink; massed against house; July.
18. **Delphinium ajacis:** annual larkspur; blue, pink, white, all summer.
 Delphinium Chinensis: fine foliage, very deep blue flowers, July.
 Delphinium sulphureum: light yellow, half-shade.
19. **Aconitum Napellus** as in lists 1 and 2.
 Aconitum Lycoctonum: pale yellow wolf's bane or monkshood, July to September.
20. **Mathiola incana:** dwarf Virginia stocks; (annual) fill in where space occurs around edges.
 Tagetes patula: French marigolds; (annual) fill where space occurs.

BULBS

21. Small bulbs used for edgings where room can be found.
 - A. Snowdrops, March and April.
 - B. **Crocus susianus:** cloth-of-gold crocus, striped brown, March.
 - C. Jonquils, bright yellow, fragrant, May.
 - D. Grape hyacinths, blue and white.
 - E. **Scilla festalis (autans):** Bluebell of England; drooping, bell-shaped; lavender, white or pink; tall stems; May-June.
 - F. **Scilla autumnalis:** autumn squil, small starry rose flowers in clusters. July to Oct.
22. Narcissus van Sion, double daffodil, May.
 Narcissus **Pseudo-narcissus:** trumpet daffodils, May. 23. Tulips as on other lists.
24. **Lilium candidum:** madonna lily; white, late June or July. 25. Oleanders in tubs.

PLANTING LIST FOR THE PURITAN GARDEN

List No. 5

On Plan 2. All except between lines A-A

TREES

1. Elm, to overhang shady lawn back of house.
2. Lombardy poplars, accents at far corner of lot.
3. Arborvitæ, for winter color and contrast with fruit blossoms.

FRUITS

4. Peach.
5. Plum; both placed where larger trees would shade beds too much.
6. Pear, tall when old, where children can climb them.
7. Cherry, near walk to grow tall and close in vista.
8. Apricot; planted for flowers, for it may not fruit in cold climate.
9. Apple, to overhang seat.
10. Quince, bush cuts off view of garden from service portion.
11. White mulberry, near birdhouse.
12. Grapes: Salem and Catawba, red; Concord, blue; Niagara, white.
13. Blackberries; shady side of fence, as they stand some shade.
14. Raspberries. 15. Gooseberries.
16. Currants; berry plot screens service entrance from garden. 17. Strawberries.
18. **Corylus Americana:** hazel-nut, near children's plot.

SHRUBS AND ROSES

19. **Azalea Vaseyi:** soft pink, April, shade.
20. Box: (a) large, irregular specimens as accents on corners, and (b) old ragged dwarf edging box down center walk, collected from old place if possible.
21. **Berberis vulgaris:** common barberry or pepperidge; for jelly, near kitchen.
22. Syringa or mock orange, shade.
23. **Lonicera Morrowi:** bush honeysuckle, pink flowers, May, red fruit.
 Lonicera fragrantissima: very fragrant white flowers in April.
24. Lilac, common purple and white, tall to close in center vista.
25. Persian lilac, medium to tall.
26. Flowering quince, common flaming red variety most old-fashioned.
27. Flowering almond, double pink and white, short to medium.
28. Flowering currant, center walk and front fence, medium to tall.
29. Snowball, medium to tall.
30. Cornelian cherry, along back fence in shade. For early flower.
31. Smoke tree, closes in end of arbor.
32. **Tamarix Gallica:** tamarisk; small tree, feathery green with pink flowers.
33. Roses as in other lists.
 - A. Damask.
 - B. Cinnamon.
 - C. Provence, red and white.
 - D. Scotch briar. E. Moss, red, white, pink.

VINES

34. **Wistaria Chinensis:** purple wistaria, trained to rustic cedar pole.
35. **Akebia quinata:** five-fingered akebia; delicately twining vine, fine leaves and fragrant chocolate flowers. Not on lists but seen in old Salem gardens.
36. **Hululus lupulus:** hop vine; (annual) good for immediate effect.
37. **Lonicera sempervirens:** coral honeysuckle; not on oldest lists but unlike old ones, purchaseable. Long scarlet flowers and thick glaucous leaves united at the base.

HERBS

38. **Mentha piperita:** peppermint; needs a boxed in bed or it spreads.
 Artemisia dracunculus: tarragon; useful for flavoring vinegar.
 Allium Schænoprasum: chives; for salads and soups.
 Salvia officinalis: sage; for meats and dressing.
 Thymus vulgaris: creeping thyme; for flavoring.
 Lavendula vera: sweet lavender; for linens; not hardy north.
 Lippia citriodora: lemon verbena, for scenting linens; not hardy.
 Nepeta cataris: catnip or catmint; soothing drink, cats fond of it.

VEGETABLES

39. Cabbage used as a border in old gardens.
40. Parsley used to edge vegetable beds, as it also is today.
41. Rhubarb, an ornamental accent as well as useful vegetable.
42. Asparagus, placed where the feathery plumes will frame the lawn.

PERENNIALS

43. Bleeding-heart at corners of cross-walk.
44. Wild flowers in shade among ferns next lawn. **Viola Canadensis** and **pubescens,** tall white and yellow violets; foam flower, wild Sweet William, May-apple, Jack-in-the-pulpit, hepatica, spring beauty **(Claytonia),** trillium, etc.
45. Pinks, as edge of one of the small walks.
46. Primulas, large yellow, in masses down entire length of center walk.
47. Lily-of-the-valley, in shade in front of shrubs.
48. Peonies, shady side of arbor next the lawn.
49. Iris as in other lists; also Queen Emma, pale gray with gold spot.
50. **Funkia lancifolia:** blue day lily; July to September; shady border.
51. Ferns next house in shade. Maidenhair, hay-scented, cinnamon and ostrich are the best.
52. Foxgloves back of ferns.
53. Lemon lilies, accent in shade.
54. Hollyhocks, bold masses at end of center walk, to frame seat.
55. Phlox as in other lists; also pink Pink Beauty, Elizabeth Campbell, Selma, Rynstrom.
56. Larkspur, as accent at end of cross-walk.

BULBS

57. Late tulips, not literally the old-fashioned varieties but the best soft colors:
 Clara Butt, Madame Krelage, Edmee, pink.
 Moonlight, Primrose Beauty, Retroflexa, yellow.
 Dream, Crepuscule, Rev. Ewbank, lavender.
 Faust, La Tulipe Noire, dark maroon, etc., etc.
58. Poet's narcissus, in shade bordering walk under arbor.
59. Narcissus, large yellow trumpet, in sun front of grapes.
60. Lilies as in other lists in front of grapes.

ANNUALS

Especially planned effects in soft colors down center walk in large beds.

61. Orange marigolds, appropriate in bed near kitchen door.
62. Cosmos, tall mass of feathery green to close in arbor.
63. Shell pink annual asters; not on old lists but must be had for cutting.
64. Love-in-a-Mist, delicate blue, with the pink asters. Seed in.
65. Bachelor's buttons, called corn-flower or blue bonnets; with the poppies.
66. Poppies, large double fringed white and pink. Also Shirley varieties; thin to 8".
67. Annual larkspur, sky blue.
68. Rose pink zinnias, pull up all other colors. Not on oldest lists.
69. Snapdragon, lemon color.
70. Stocks; soft pink, lavender, dark reddish purple, canary color.
71. Calendulas, pale sulphur yellow.

POTS

72. Fuchsias, rose geranium, small pink fairy lilies **(Zephyranthes rosea), Agapanthus** lily (blue), oleanders, azaleas, etc. Standing in pots on edge of lawn.

PLANTING LIST FOR THE PARTERRE

List No. 1
On Plan No. 1

TREES AND SHRUBS

1. **Cornus mas:** Cornelian cherry; small tree, fruit used in olden times. Very early yellow flowers before the leaves.
2. **Buxus sempervirens:** tree box; edging for beds. Bushes should be about 18" high and wide eventually.
3. **Buxus sempervirens:** tree box; as large as possible. If imported box is not hardy in your locality use that grown from cuttings from old gardens or transplant some outright. Or 18" globe arborvitæ for inner beds and 5' arborvitæ hedge to enclose the garden.
4. **Pyrus avium, flore pleno:** double white flowering cherry; mass of white in April. All one kind throughout the garden for mass effect. Might use standard snowballs or English hawthorn, for a later bloom.
5. **Syringa vulgaris,** var. **alba:** white lilac. Outside the garden, taller than the purple.
6. **Laburnum vulgare:** golden chain; small tree with pendant yellow flowers in May.
7. Old-fashioned roses grouped in corners.
 Harrison's Yellow: a briar rose, pale sulphur, half-double, fragrant, prolific, 3'-4' high.
 Persian Yellow: briar, deep gold, medium size, fragrant, double.
 Rosa spinosissima: Scotch rose; small yellowish white or pink blooms all along the stem; black fruits.
 White Provence or cabbage rose, tall bush, fragrant.

PERENNIALS AND ANNUALS

8. Groups of small spring flowers and bulbs massed together under cherry trees, to be filled in with pansies and Ladies' Delight, for later bloom wherever space occurs.
 Eranthus hyemalis: winter aconite; (bulb) yellow, March.
 Galanthus nivalis: snowdrop; (bulb) green and white, March.
 Bellis perennis: double English daisy; pink, May.
 Viola odorata: sweet violet; purple and white, May.
 Primula vulgaris: English primrose; flowers singly, May.
 Primula polyantha: polyanthus; red or yellow clusters, May.
 Chieranthus Cheiri: English wallflower or winter gilliflower; yellow, brown, cream color or dark red, May.
 Myosotis palustris: forget-me-not, blue, May.
 Mertensia Virginica: Virginica cowslip, blue, April and May.
9. **Dicentra spectabilis:** bleeding-heart; deep pink, early May. Not introduced until 1846 but old-fashioned. Gives height in beds of 8.
10. **Iris Germanica,** var. **flavescens:** flower-de-luce; the pale yellow one seen in old gardens.
 Iris Germanica, var. **aurea:** deeper gold, late May and June.
11. **Campanula persicifolia:** bell-flower; blue and white, June. Showy massed in circular beds. To be taken out after blooming and beds filled with tall marigolds. **Campanula medium,** a biennial, would transplant better, but the colors are not so good for this garden.
12. **Delphinium Belladonna:** pale blue larkspur; June. In old lists only the annual variety **(D. ajacis)** is found, but this will be much more effective. Placed as bold accents in front of the cherry trees. All the hybrids could be used.
13. **Valeriana officinalis:** valerian or garden heliotrope; tall heads of white or pale pink, June. Very old-fashioned. Cats are fond of it and will come and roll in the beds.
14. **Hemerocallis Thunbergii:** late lemon lily or "day lily." July. The var. **flava** was the one used but this is later.
15. **Viola tricolor:** Johnny-Jump-Up, or Ladies' Delights; small purple and yellow pansy which seeds itself profusely. May be allowed to grow right in the paths. Also pansies in variety to fill in after 8.
16. Phlox in variety, all white, early and late.
 suffruticosa, var. Miss Lingard, pale lavender eye, June.
 paniculata, var. Independence, tall, early.
 paniculata, var. H. G. von Lassburg, largest floret, midseason.
 paniculata, var. Etta's Choice, very late, lasting into September.
 paniculata, var. Frau Anton Buchner, large floret, dwarf.
17. **Aconitum Napellus:** aconite; dark blue, lasting from July to early September. One of the few autumn flowers listed.
18. **Tagetes erecta:** African marigolds; (annual) lemon color. Lasting until very hard frosts.
19. **Tagetes patula:** French marigolds; (annual) yellow with brown markings. Also lasts well into the fall. Used after bulbs in center beds.
20. **Calendula officinalis:** pot marigolds; (annual) orange and yellow, used after crown imperials to surround sundial. Lasts well.
21. **Aconitum Fischeri:** late aconite; pale blue, September and October.
 Aconitum Wilsoni: tall light blue, late.
22. Hardy chrysanthemum, Brown Bessie; small dark red button, November. A later introduction sometimes called "Artemesia."

BULBS

23. **Hyacinthus:** hyacinths; April and early May.
 var. Queen of the Blues, light porcelain blue. La Devote, creamy white. All one color should be used in the four beds for mass effect, not a mixture. Bulbs to be taken up as soon as through blooming and bell-flowers put in. May be ripened and used again.
24. **Fritillaria imperialis:** crown imperials; April. Choose lighter yellow varieties; extremely quaint; grouped around sundial.
25. **Narcissus jonquilla:** jonquils; small, sweet-scented, yellow flowers with dark green grass-like leaves, April and May.
26. **Muscari botryoides:** grape hyacinths; April and May.
 Fritillaria meleagris: checkered lily; greenish white, April and May. An attractive combination to be replaced later with annuals 19 and 20.
27. **Tulipa vitellina:** a May-flowering variety, primrose yellow to creamy white; in old lists.
28. a. **Lilium excelsum:** Nankeen lily; tall, buff yellow, fragrant, mid-June to mid-July.
 b. **Lilium tigrinum:** tiger lily; orange, August. Not introduced until 1804, but a great favorite. Good in combination with early aconite.

PLANTING LIST FOR THE FLOWER GARDEN

List No. 2

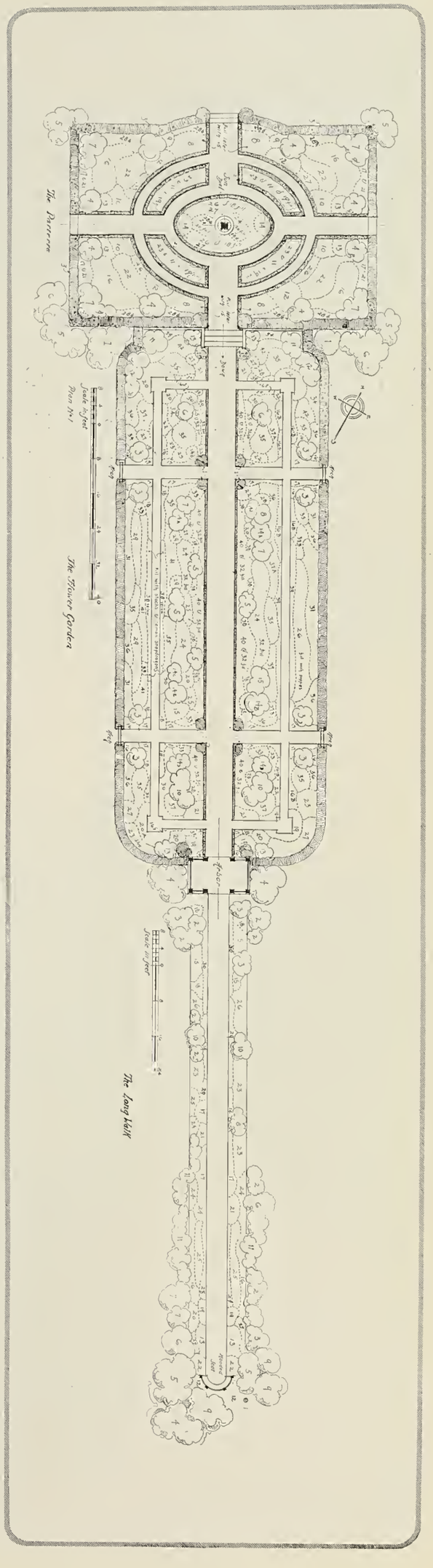
TREES, SHRUBS, VINES AND ROSES

1. **Buxus sempervirens:** tree box; large, irregular rounded specimens.
2. **Buxus suffruticosa:** dwarf edging box; to grow 8"-10" high eventually; if somewhat ragged it adds to the effect of age.
3. **Prunus Persica, flora plena rosea:** double pink flowering peach; all specimens at sides of garden the same for mass effect. Very early and showy.
4. **Cercis Canadensis:** Judas tree or red bud; mass of soft purplish pink flowers before the leaves in spring. Exquisite if not too near yellow.
5. **Pyrus Japonica,** var. **Mocrloosci:** white Japan quince.
 Pyrus Japonica, var. **oblonga (communis)** pink or white. Both of these are improvements on the old red flowering variety. Seen around old places though not on old lists. May.
6. **Daphne Mezereum:** mezerion; low shrub, very early flowers of lilac pink appearing before the leaves. Good with Judas tree.
7. **Prunus Japonica, rosea plena:** double pink flowering almond. May. An old favorite, filled with exquisite pink blossoms. Excellent background for late tulips.
8. **Calycanthus floridus:** sweet shrub, Carolina allspice; cinnamon scented flowers of dark chocolate. May.
9. **Wistaria Chinensis:** Chinese wistaria; purple, end of May. On the arbor, blooming with the iris.
10. **Syringa Persica:** Persian lilac; much more delicate and graceful than the common lilac. Blooming with the wistaria and iris.
11. **Viburnum opulus sterilis:** snowball or guelder rose; white balls in May. This old form sometimes afflicted with aphis. The Japanese variety, **V. tomentosum,** var. **plicatum,** is free from disease. The flowers are similar but the leaves thicker and wrinkled.
12. **Philadelphus coronarius:** mock orange or syringa; sweet-scented white flowers in June.
13. **Spiræa prunifolia:** bridal wreath or Peter's wreath; upright shrub, double white flowers on short stems all along the branches in May. Turns red in autumn.
14. Old-fashioned roses scattered throughout the beds.
 A. **Rosa Damascena:** damask rose; deep rose color, loosely double, very fragrant, round, compact shrub.
 B. **Rosa indica:** monthly rose; pink and white, blooming continuously until frost, low to medium bush.
 C. **Rosa Gallica muscosa:** moss rose, pink and white, upright.
 D. **Rosa Gallica officinalis:** Provence or cabbage rose, red or white, large double fragrant blossoms, upright bush.
 E. Madame Plantier; white hybrid china, upright bush, filled with bloom.
15. **Hibiscus Syriacus:** althæa or Rose-of-Sharon; pink or white flowers in August, resembling a hollyhock. Use newer improved varieties which do not have the dirty purple hue of the old-fashioned sorts.

PERENNIALS AND ANNUALS

16. Groups of small spring flowers and bulbs massed under the peach trees and elsewhere as in the parterre.
 A. Double English daisy, pink, May.
 B. Yellow English primrose, May.
 C. Sweet violet, May.
 D. **Hepatica triloba:** liver-leaf, pink, white, lavender; May.
 E. Ladies' Delights, all summer.
 F. Pansies, all summer if picked.
 G. Forget-me-not, May. Especially good with yellow iris.
 H. Purple crocus, and lavender striped white. (bulb) April.
17. **Dianthus plumarius:** Scotch pink; sweet-scented pink or white flowers in May. Foliage masses well on corners.
18. **Viola cornuta:** horned pansy; light blue, May. Blooms again in fall. Combined with pinks.
19. **Iris Germanica,** var. Purple King: flower-de-luce; deep purple, May.
20. **Iris Florentina:** orris-root; white shaded lavender, May.
20. a. **Iris flavescens:** pale straw-color, May.
21. **Dictamnus fraxinella:** gas plant or bastard dittany; white or pink, May. Dark glossy foliage valuable for massing on corners.
22. **Pæonia officinalis,** var. **alba fl. pl.** and **rosea fl. pl.:** the true old-fashioned peonies; white and pink, double, early, May.
23. **Lupinus polyphyllus** and var. **albus:** blue and white lupines; June.
24. **Digitalis purpurea:** foxglove; tall spikes in June. Best in large masses. Can be taken up after blooming and replaced with annuals.
25. **Dianthus barbatus:** Sweet William or "London Pride." Use old-fashioned mottled varieties in red and white as looking best with foxglove. Can also be taken up and replaced with annuals.
26. **Campanula medium:** Canterbury bells or Marian's violet; mixed pink, white and purplish blue, harmonizing with the color scheme of the garden. Biennial; take up after blooming and sow poppies and cornflowers, or put in annual plants.
27. **Hemerocallis flava:** day lily; the early form of lemon lily, June.
28. **Valerian officinalis:** garden heliotrope; pale pink, tall, June.
29. **Delphinium** hybrids: larkspur; all shades of blue, June.
30. **Chrysanthemum Leucanthemum:** ox-eye daisy, white, June and July.
 Chrysanthemum Parthenium: old double white feverfew; all summer.
31. **Althæa rosea:** hollyhocks; all colors, single and double, July.
32. Large masses of various annuals to replace hyacinths, tulips, foxgloves, Sweet Williams and Canterbury bells. Snapdragon or snout flower, pink, white, salmon, bronze.

(List continued on page 60)





The architect, bent on idealizing the apartment house, detached its apartments, laid them open to the sun, dressed them in window boxes and vines, and named them "Courts." They were Liliputian houses for play housekeeping

THE WAY CALIFORNIA DID IT

How a Problem Was Solved by the Apartment That Is a House, and a Ship O' Dreams Came Safely Into Port

MAUD M. KECK

IN a climate perpetually that of late spring or early autumn, people think much of the out-of-doors. In Southern California, where most of us are immigrants, the taste is heightened by contrast. We are greedy for gardens and porches—we cherish these things far more than Chesterfields by the fire, and there is just enough of the *dolce far niente* spirit here to make that domicile the most attractive which gives the least care. One would think apartment houses might flourish—and they do, and people live in them. But they are no solution. They deny ownership of a bit of the world outside, they shut out the wide vistas, the long road and the conviction that at heart we really are all gypsy brothers.

Liliputian Homes

So a Southern California architect, bent on idealizing the apartment house, detached its apartments, laid them open to the air and sun, dressed them in window boxes and vines, and named them "courts." Instead of tall buildings on dusty streets he planned quaint little houses set around a green. Houses of three or four or sometimes five rooms, convenient to the least detail—to the coolest cooler, the newest type of ash pit, the latest electrical device. Liliputian houses in which to play at housekeeping; with growing vines and gardens, but no care of them; with a fig tree in front and grapefruit hanging beside bedroom windows in the rear. Could carefree life go further?

Any undertaking has in its inception that tenuous moment when the vision flags, when there is only the hard road ahead with Fear blocking the path while one waits and quails and doubts one's judgment. We had these moments when we decided to build a court. In the first place our bit of land was some distance from a car line. It was a lot triangular in shape. This meant two sides facing two streets, of necessity presentable from either. It meant the most pitiless, the most barefaced publicity, with not a mop, not a garbage pail, not even a casual dish towel in the backyard.

"There *are* no backyards!" I cried, dismayed. And this was true. Now, much of the world's business is still conducted by way of the backyard. Of the two entrances to the house, the tradesman's could be dispensed with the less easily. How then were six families to live in six houses with no backyards?

"How?" with questioning, anxious eyes we inquired of the architect.

"God knows!" he responded gloomily. That was the tenuous moment.

There was our ship o' dreams about to be wrecked on a reef the most gross, the most realistic imaginable! Not only had the vision flagged, it had most ignominiously failed. What made it the more distressing was the fact that ours had not been a strictly commercial enterprise. We had been wanderers, and after years of traveling from place to place, of living in dark, inconvenient little houses, we had conceived the bewitching thought that some day we would build houses as charmingly complete as these others had been ugly and inconvenient. They would be small delightful places with casement windows and vistas and fireplaces. Houses so seductive that people coming three thousand miles would still not feel that they were a long way from home! So it was the dream we mourned—our ship o' dreams wrecked now on a reef.

We persisted in mourning to such effect that obstacles melted; alleys undreamed of opened; courage and ingenuity were somehow born of that singular parent defeat.



The houses have no backyards. Not a mop, not a garbage pail, not even a casual dish towel is in sight; flowers everywhere

The Scheme Developed

Down below the golf links of a well-known hotel, snuggled into a shallow green bowl rimmed by the dark blue Sierra Madres, stand six white, low and flat houses. They face two streets, yet there is not a visible garbage pail or clothesline

among them. Sunk into the floor of the rear cement porches there are galvanized iron boxes which might contain anything—there is no olfactory evidence to betray them. On the screen porches, also in the rear, green awnings hang like curtains, and here the casual dish towel blows in the wind. It blows unheralded, unsung, unseen!

There are the casement windows, the vistas we dreamed of, the houses with their white, sunny, cheerful interiors. All is quaintly diminutive with a reserved yet picturesque quality as artfully unreal as a well-set theater stage.

Perhaps the greatest charm of the court to me lies in the fact that other wanderers like it; that it coaxes them to forget the distance of this far country; that long afterwards in their journeyings they look back and remember it with a certain keen nostalgia and regret.

The Possibilities of the Court

Although it is by no means feasible for all climates, it serves its purpose excellently in California where the bungalow court has received the successful attention of architects for some years. In other regions the grouping of small houses around a court has served to make community centers which are at once intimate and individual. Such courts have infinite possibilities where the price of land does not restrict the work of the architect. They lend themselves to any number of different types of architecture, although, in the interests of appearance, there should be but one type used to a court, and that one should be carried through consistently. The Norman farmhouse, the English cottage and even the smaller French chateau types are capable of being introduced into a court grouping. The houses can be separate, as in the California court, or linked together in a group.

Here, in any event, is one solution of the housing problem for a suburban community. It reduces domestic work to a minimum by reducing the house to the size actually needed. It requires no separate heating or lighting plant, for a central plant can take care of the entire group. At the same time it affords sufficient of the home atmosphere which each of us wants, and sufficient privacy to develop an individuality in each house.

The cost of such a venture depends, of course, on the materials chosen for the houses. Stucco is perhaps the most reasonable, with clapboard, shingle, brick and stone in the respective order of their prices.



Furnishings are reduced to the necessary minimum. They are mainly of wicker which suits the environment and at the same time is easily handled during the few moments of necessary housekeeping. The rooms are as full of sunshine as the gardens outside

The houses are of three or four or sometimes five rooms, fitted with the most modern devices to make housework play. Each has a little bricked porch with box trees in pots and each has its lattice decorations with a little vine crawling up



July THE GARDENER'S KALENDAR Seventh Month



The oftener you cut the lawn grass the better it will grow and appear



Hand weeding is the thing for the flower border. Put the weeds in a basket

Trimming shears keep the grass neat about trees





A scuffle hoe can be worked around the plants to kill weeds



All superfluous growth should be cut away from the trained tomato plants



SUNDAY	*Dominion Day in Canada.* 1. Pole beans of all kinds must be kept tied up to prevent damage. Tomatoes should be supported in some manner. Light stakes for peppers and egg-plants will save them in a severe storm.
MONDAY	*Pres. Garfield shot,* 1881. 2. The very first runners from the strawberries should be potted up for forcing inside, or for planting out later in the garden. If they are not to be saved, they should be kept removed.
TUESDAY	*Battle of Santiago,* 1898. 3. Immediately after they have finished flowering is the time to prune spring flowering shrubs such as lilac, spirea, viburnum, syringa, deutzia, etc. Remove old wood at the ground line.
WEDNESDAY	*Independence Day.* 4. Sweet peas must not suffer for want of plant food or water. Liquid feeding is the best, and after a thorough soaking the ground should be mulched with grass or litter to save the moisture.
THURSDAY	5. Mildew is very likely to be troublesome at this season of the year on gooseberries, roses, grapes and other soft foliage plants. Spray them with sulphide of potassium, using a spoonful to a pail of water.
FRIDAY	*John Paul Jones born,* 1747. 6. What provision have you made to fight dry weather? A sprinkling system is best and hose is always a necessity. When watering anything, soak the ground thoroughly.
SATURDAY	7. Artificial watering is troublesome. To reduce it to a mimmum, save every bit of moisture, cultivate the ground constantly to establish a dust mulch, or cover the earth with litter where you can't cultivate.
SUNDAY	8. Successional sowings are again in order in vegetable garden: lettuce, corn, beans, cucumber, radish, beets and carrots. In the flower garden sow asters, calliopsis, candytuft, annual gypsophila and poppy.
MONDAY	9. Get your flower gathering down to some system. Cut the flowers early in the day before the sun gets strong and use scissors that will cut the stem without loosening the roots. Plunge the flowers in water, in a cool dark place.
TUESDAY	10. Fruit trees that have reached the fruiting stage should be pruned now. Remove all thin, weak interior branches and stop the leading shoots. This applies to fruits that bear on old wood such as apples, pears and plums.
WEDNESDAY	11. The proper time to pick vegetables is when they are young and tender—beets about the size of walnut, carrots about 4" long, peas when they are green, spinach before it runs to seed. Thus will you get the sweetest crops.
THURSDAY	12. Keep the grass cut on your lawn. A top dressing now with a mixture of bone meal and wood ashes in equal quantities will be very beneficial and will check the growth of summer grass. Regular cutting helps the lawn.
FRIDAY	*Berlin Treaty,* 1878. 13. Late crops of cabbage, cauliflower, celery, broccoli, Brussels sprouts and kale should be planted out. Use plenty of manure and keep the plants watered until they have started root action.
SATURDAY	*French Revolution began,* 1789. 14. Lettuce runs to seed during the warm summer weather. Moisture at the roots and some artificial shade (not too dense, however) will prevent this considerably. Cheesecloth will answer.
SUNDAY	*St. Swithin's Day.* 15. Root crops during winter are always acceptable. Put them in a trench out-of-doors and cover with litter, or a dry, cool cellar will do. Beets, carrots, rutabaga and winter radish can be sown.
MONDAY	*Santiago Surrender,* 1898. 16. Go over your trees occasionally, especially fruit trees, and keep a sharp lookout for borers. Use a fine wire to kill the borer and plug the opening with grafting wax.
TUESDAY	*Franco-Prussian War,* 1870. 17. Chrysanthemums in the greenhouse are growing fast and require abundance of feed. Liquid manures are excellent. Black fly must be checked with sprays or fumigation.
WEDNESDAY	18. Just as soon as the climbing roses are through flowering the dead flowers should be cut down entirely to make room for younger and more productive wood which will bear another season.
THURSDAY	19. There is no cure for blight, but there are preventatives. Spray about every ten days with Bordeaux mixture or copper solution. Vegetables that are susceptible to it are cucumbers, melons, celery, tomatoes, etc.
FRIDAY	*Pope Leo XIII died,* 1903. 20. Keep the space between the muskmelon plants well cultivated, and when the young melons are formed place them on small boards or flower pots to keep them from getting bedded in the dirt.
SATURDAY	*Battle of Bull Run,* 1861. 21. Dahlias must be attended to if you want good flowers. The lateral growths must be kept reduced, pinching out about one-half of such growth will result in finer and larger flowers.
SUNDAY	22. String beans, lettuce, cucumbers, endive, turnips, kohl rabi, radish and spinach should be sown now. Also make one more sowing of corn, using the early, quick-maturing varieties for this purpose. Golden Bantam is good.
MONDAY	*Austrian Ultimatum to Servia,* 1914. 23. It is again time to think of a cover crop for your orchard; by sowing now you get a good stand to carry over the winter. Rye, crimson clover and the vetches are good.
TUESDAY	24. Strawberry plants should now be set out if you want good fruit next season. Be liberal with manure when preparing the new bed,—remember you can't get any more out of the ground than you put into it.
WEDNESDAY	25. Cucumber beetle and squash bug are likely to be troublesome at this season of the year. Spray the plants with kerosene emulsion, using plenty of force so the spray will penetrate well among the leaves.
THURSDAY	26. Make a thorough cleanup of all weed growth in the garden. Get in all the corners and various places that are often neglected, before the weeds drop their seeds. Now is the logical time for this work.
FRIDAY	*Wireless communication between Japan and U. S.,* 1915. 27. If you have coldframes to carry plants over the winter, this is an excellent time to start a number of perennials from seed such as delphinium, coreopsis, campanula, etc.
SATURDAY	28. Seed sowing in the greenhouse should receive some attention. Mignonette, cineraria, calceolaria, stocks, tomatoes, etc., should be started now, and snapdragons, if you haven't any in pots for forcing. All these will be welcome later on.
SUNDAY	29. Hot days and damp nights are the cause of mildew in the greenhouse. Roses, carnations, grapes and other crops are affected. A little fire heat and painting the pipes with flowers of sulphur will prevent it.
MONDAY	30. This is a good time to move evergreens. Use plenty of water when transplanting, in fact, "puddling" the plant is preferable. Spray the tops morning and evening until root action has started and the tree is established.
TUESDAY	*Russia declared war on Austria,* 1914. 31. After the cane fruits such as raspberries, blackberries, etc., have finished fruiting, the old fruiting canes should be removed at the ground line and the new shoots tied in place.

The smoke ascends
In a rosy-and-golden haze. The spires
Shine and are changed. In the valley
Shadows rise. The lark sings on. The sun,
Closing his benediction,
Sinks, and the darkening air
Thrills with a sense of the triumphing night—
Night with her train of stars
And her great gift of sleep.

—Henley

This Kalendar of the gardener's labors is aimed as a reminder for undertaking all his tasks in season. It is fitted to the latitude of the Middle States, but its service should be available for the whole country if it be remembered that for every one hundred miles north or south there is a difference of from five to seven days later or earlier in performing garden operations. The dates given are, of course, for an average season.



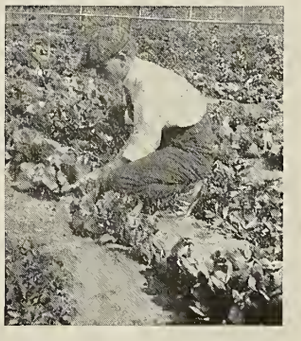
The soil around newly planted trees should be kept well stirred

As soon as the climbing roses stop blooming they should be pruned



Pick your vegetables while they are still young and tender

The eos lettuce should be tied up when the plants are entirely dry



CONVENIENT DEVICES FOR THE HOUSE

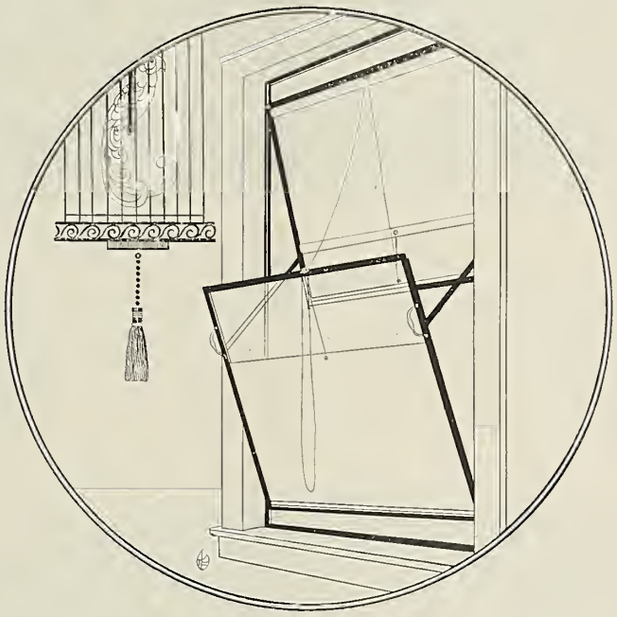
Compare the house of a hundred years ago with the house today and you will marvel at the ingenuity of the men whose labors and inventions have made the modern house so livable. On this page we plan to show these ideas as they are proven of service. An idea being valued at a dollar, it is a dollar that is paid the reader who sends in her idea to the Editor, HOUSE & GARDEN, *19 West 44th Street, New York City*

THE BALANCED WINDOW

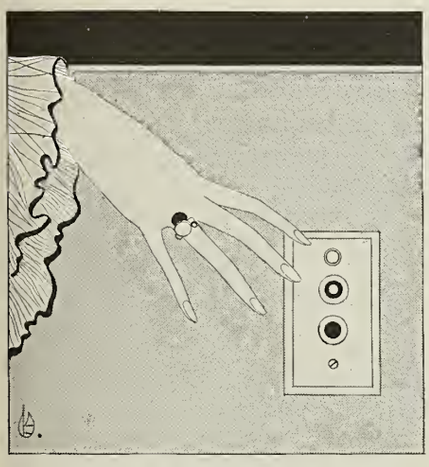
THE business of making the house more livable by making the work lighter can be greatly aided by adopting devices which hitherto have been restricted to commercial construction alone. There is the balanced window, for example, shown to the right. This has become familiar enough in office buildings, but it is also perfectly feasible for those rooms of the house where heavy overdrapes do not interfere with the swing of the sashes.

These balanced windows eliminate sash cords, chains and pulleys. They are of metal and fit snugly into the casement. The dangers and troubles of washing are reduced to a minimum. Should the glass need renewing, it can readily be done by unscrewing the metal strips and fitting in the pane.

While windows of this kind are not advisable for the entire house, there is no reason why they should not find a place in the kitchen, butler's pantry and storage rooms.



The idea of the balanced sash window, hitherto restricted to public buildings, is perfectly feasible for certain parts of the house



At the top of the switch is placed a little glow button. You can find the light in the darkest room on the darkest night

A SWITCH GUIDE

IN the Kingdom of the Blind men and women knew their way about by a multitude of paths, but no such paths lead up to the switch on a dark night. You search the wall, feel about the furniture, and in time come to the cold spot of brass. Meantime you and the company and possibly the burglar have been in darkness. Household inefficiency of this kind is such a common experience that the householder has almost become hardened to it and scarcely expects to find a device eliminating it.

To obviate this delay has been made up a little attachment which can be put on any switch plate. It is a button treated with a radium paint that glows in the night sufficiently to indicate where the plate lies. The glow is soft, gentle and different enough to distinguish it. The button costs fifty cents.



Nothing can be more stubborn than a curtain on rings. But a curtain on rollers is quite a different matter. It pulls back at the slightest touch, runs silently and, incidentally, eliminates the homely ring device

WHERE LIGHT HANGS

THE artist is responsible for the unbelievable moth in the picture below, but an inventor made the light toward which it is flying. The light, of course, is the thing, and is warranted to give human hands the same sense of direction as it gives the giddy moth.

Doubtless everyone has pawed about in mid-air for the elusive cord pull of the light, and has had his patience well-nigh exhausted before it was found. Here is a range finder for the cord.

It is a little pendant of glass with a brass top cap that can be attached to the cord. Inside is suspended a spot of metal treated with a radium compound that does not need to absorb light by day in order to glow by night. In other words, it eliminates the necessity for having a pilot light which, at best, eats up a certain amount of current. In daytime this crystal pendant is sufficiently unobtrusive to avoid its getting in the line of vision. $1.



At the end of the electric light cord hangs a tiny glow lamp which eliminates the necessity for having to feel around in the dark

INSTEAD OF RINGS

FOR stubbornness few things can compare with a portière or curtain hung on rings. Invariably it sticks and refuses to swing the way you want it, despite tugging.

On the other hand, picture a portière or curtain attached to little rollers set in a groove inside the upper casing of the door or window. It moves noiselessly at the slightest touch and falls into position without effort. In addition, rings on rods, which are scarcely beautiful at best, are eliminated.

The picture to the left tells the story and the cross-section above explains the secret. The curtain is attached by hooks fastened to the tongue on the roller. This device is made up in 12′ lengths in any wood or design desired. It could be made to conform perfectly with the other molding in the room.

It would seem that there would never be an end to the really exquisite table decorations. This, for example, is in amber color glass with blue bands. It consists of a compote 10″ in diameter and four candlesticks 8″ high. Picture it on a table cloth of Spanish filet underlaid with yellow or blue. It costs $35

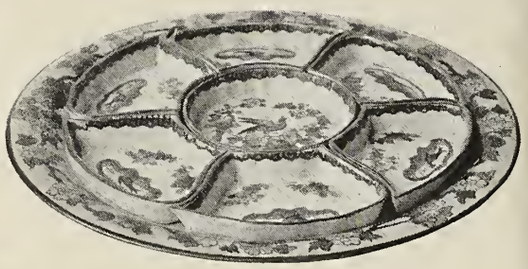


Designed for service in the country house comes a hors d'oeuvre set shown below. The tray is tin and the insert dishes china, the tray, which is 14″ *in diameter, being decorated with the same design as the dishes. If hors d'oeuvres are not planned one can fill the dishes with nuts to nibble between courses.* $10



SEEN IN THE SHOPS

The names of the shops can be had by applying to The Shopping Service, House & Garden, 19 West 44th *Street, New York City*



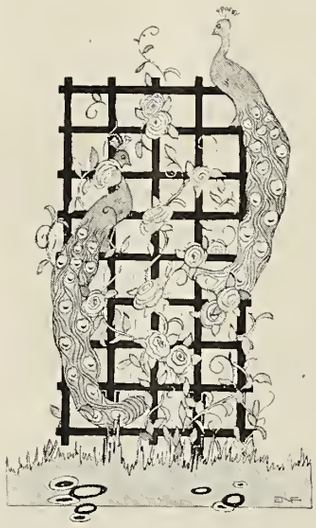


A colorful little bathroom set consists of a toothbrush holder, water glass and soap dish of crystal decorated with roses and blue bands and delicate green leaves. $5

Though the shape of the jardinière to the left may seem conventional, the color is unusually pleasing. It is gray blue with raised figures, soft and harmonious. 9″ high. $4



From out of ancient Cyprus came the design for this vase in glass, the cool, green shade of deep water. 12″ high. $7.50



Picture it behind a porch flower box or in some corner of the garden, this trellis of black wood with peacocks in their natural brilliant colors. 26″ high. $2.80



Another example of Cyprus design glass is reproduced in water green color. 14″ wide. On an ebonized wood base. $12.50 *complete*



Sweden contributes this white pottery flower pot with saucer. The design shows conventional medallions. Pot and saucer are delicately ribbed. 8″ high. $1.50

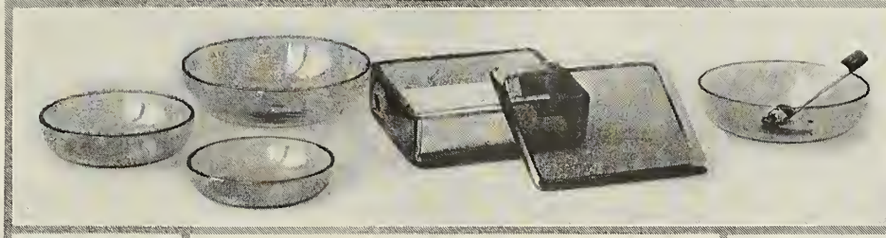


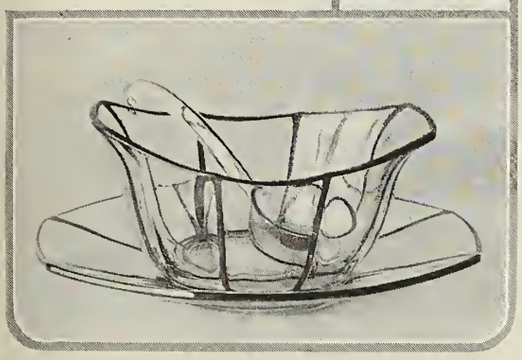
The League to Enforce Peace in the Garden consists of an array of flower sticks bearing the allied flags painted in waterproof colors on metal, 4″ by 6½″. Stick, 4′ high. $2.50 *each*

A cigarette set of this kind is exactly what he has been wanting. It consists of a box 3¼″ by 2¾″ and a nest of four trays, the largest of which is 3½″ wide. In amber, purple or blue crystal. $7.50

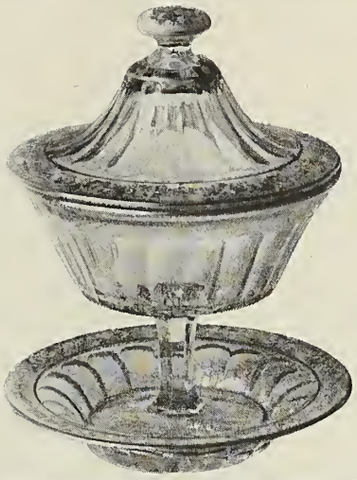


Cut flowers are loveliest in a vase of simple lines. This type is in delicate shades of amethyst, or may be had in bright blue or carnation red. 6″ *high.* $1.40

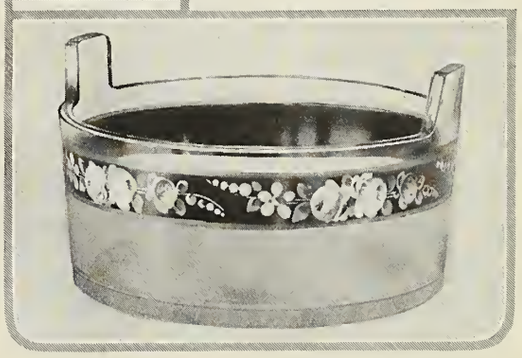




Although intended for whipped cream, this bowl and ladle will serve for syrup or gravy. It is decorated in a panel design with gold stripes. 6″ *in diameter.* $3.50



Old English sweetmeat dish with plate. 8″ *high. Black, yellow or white bands, colored flowers.* $7.50



A hot July afternoon—a shady porch—lemonade—and the click of ice in the tub. Heavy glass decorated with black or yellow bands and flowers. 5½″ *diameter.* $2



You can use it for cheese, or cake or fruit, a china plate with a perforated tin cover. Cover 6½″ *wide, plate* 10″ *wide. Both are decorated with black and white stripes and a little vine.* $3.50



Engraved crystal syrup pitcher with silver plated top. Stands 6″ *high.* $3.50



Enameled tray and thermos jug, nickel top and handle. 8½″ *high. Rose, gray, ivory, lavender.* $8

YOUR PATRIOTIC PATCH

Precautions Which Will Remove the Stigma from the Fair Name of Amateur Gardener, and Make Even the First Season's Planting an Unqualified Success

SOME bright morning, when you have coaxed your little plants along successfully for a time, through their various stages of sprouting and transplanting and thinning and weeding, you may stand sadly but philosophically in the midst of your garden, contemplating a mass of ruins where all was sturdy growth before.

"Why," you may meditate, as you gaze upon your blighted hopes, "why in Sam Hill is Nature's conduct so erratic? Why does she grow here a lusty cabbage, and at the same time bring up a fat cutworm to kill it? Or why does she rear this tropical-looking young squash, only to send down in destruction upon it out of the air an evil-smelling bug, black as a pirate's flag and ugly as Sin?"



Increased size and quality of fruit, besides earlier maturity, result from keeping each tomato plant thinned to a single stalk



Much is to be gained and nothing lost by pulling up the bean plants as soon as they finish bearing, to make room for other things

Nature will not answer these questions. We have, to be sure, found out the reason—or at least *a* reason—for some of her tricks. For instance, she gives the columbine a blue dress in countries where it is pollinated by the bee, and a red one where the ruby-throated humming-bird does the work. She knew, long before any spectacled scientist ever discovered it, that the bee will go for a bonny blue flower, while the hummingbird is sure that red hides the sweetest honey! But when we face the problem of protecting our plants in vegetable and flower gardens—as the statesmen say, "it is a fact, not a theory, which we confront."

He who plants a garden must expect trouble, and should prepare to prevent it, or, where that is not possible, to meet and control it. In gardening, be it said, preparedness counts, and one little ten minute dose of prevention is more effective than many long and weary hours of cure.

Clean culture is in itself a matter of the greatest importance in this business of prevention. It means not only clean ground and freedom from weeds but plenty of space for the plants. Thin out your plants just as soon as they are big enough to be thinned. The gardener who is too weak-minded or lazy to destroy ruthlessly his surplus plants, where the growth is too thick, is inviting trouble and is sure to get it. Overcrowding always produces weaklings, ready to succumb to the first unfavorable condition. Moreover, the crowding creates an environment which encourages the unseen development of both insects and disease. Let in the air and sunshine, give the cleansing wind a chance to blow around and through each individual plant, and you will find that you have cut down your gardening troubles by half. The aphides, squash bugs and other pests are most frequently found where leaves touch or stems crowd together, and black rot and mildew set in where fruits touch.

Comparatively little injury is caused by the diseases in the ordinary mixed garden. There are two kinds of diseases: those directly due to the effect of the injurious bacteria, introduced from outside and then multiplying in the tissues of the plant; and those which attack the whole constitution of the plant. To the former class belong the various wilts, blights and troublesome rusts.

Far more important are the insect invaders which may, in general, be divided into four classes, according to method of attack: those which suck; those which chew; those which bore; and those which attack the roots.

The sucking insects thrive by extracting the plant juices while doing little or no injury to the leaves or stems on which they are at work. They include, beside the aphides and plant lice, soft and hard shelled scales and the nymphs or young of such things as the squash bug, white fly and oyster-shell scale. The uninitiated gardener will scarcely believe that a few soft little insects can be causing his plants to fail so suddenly. Because these insects take their food from beneath the bark, poisons are useless and they must be asphyxiated or destroyed by a contact corrosive, such as kerosene or soap. In the small colonies in which they at first appear, the sucking insects can be exterminated by a prompt and energetic attack. Since they multiply with almost incredible rapidity, it is next to impossible to get rid of them once they have gained a start, especially in thick vines or foliage.

The chewing insects include the potato beetle, rose bug, tomato worm, cutworm and the like. Unlike the sucking insects, they usually attack as matured specimens and the first onslaught may mean great damage. Fortunately they may be

(*Continued on page* 68)



Brush is not essential for successful pea growing. A trellis of horizontal and vertical strings will serve the purpose





Lest the newly transplanted seedlings wilt in the hot summer sun, cover them with old berry baskets as soon as they are set out

If the soil around the small fruit trees is kept stirred the underground moisture will be conserved and better root ventilation provided

THE BEST FLOWERS FOR A BLUE GARDEN

Choosing for the Garden of Aristocratic Strain Where Lavenders and Purples Are Positively Not Admitted

GRACE TABOR

HOW many blue flowers are there, I wonder? Does anybody know? We usually think of them as not at all common—not like red or yellow, for example, that are everywhere.

Are they indeed so rare?

Rare they are, without question, in gardens—that is, comparatively speaking. Apart from the larkspurs and perhaps some Canterbury bells, and edgings of ageratum, blue flowers are not very commonly planted. Yet here before me is a list of almost fifty species, all bearing blue flowers, and nearly all well worth having in the garden.

In the very nature of things, blue flowers cannot be showy; for blue is the color that always recedes, wherever it may be. Plant blue flowers anywhere and you make the spot where they stand seem farther away than it was before. There, indeed, is one of the tricks of landscape gardening—blue flowers for spaciousness and airiness and distance, and for the suggestion of cool shadow in the midst of summer's heat.

To insure this effect, however, it is necessary to use blue flowers that will mass up well, that will spread the color out before the eye rather than carry it aloft, as larkspurs do. I find myself constantly thinking of them because they are the blue flower *par excellence,* and everyone knows and loves them; but it is not necessary to confine oneself to them, by any means, in order to have blue, and true blue—and quantities of it—in the garden.



The blue flowered eupatorium blooms from August on



Do not forget aconitum, a most worthy addition



And there is veronica, the speedwell of midsummer

There are the blue columbines, for example; a colony of these is like a patch of sky on the turf. And there are bottle gentians, a heavenly color—two kinds of them, one native and blossoming in August, the other Japanese and coming accommodatingly in October and November, when few flowers of any kind are in evidence. Then there is the blue flowered eupatorium, with flowers very similar to ageratum—*Eupatorium cælestinum,* which blooms in August and on through the summer, and is a perennial, which ageratum is not.

All of these and many more are truly blue—not purple-blue or lavender or any of the off shades, but actually the color of the sky. The main thing to guard against in assembling flowers for a blue color scheme is the tendency which many dealers have to call everything "blue" that is not actually purple. It is a matter of some difficulty to insure only pure, true blue flowers in a collection, but it can be done.

The First Selections

Assuredly I should put the larkspur at the head of the list; so we will start with *Delphinium belladonna.* An earlier blooming plant is the Italian alkanet—*Anchusa italica.* A recently offered species from the Caucasus, *Anchusa myotidiflora,* is particularly early, blossoming in April or early May with sprays of lovely flowers, something like forget-me-nots. It is a low-growing species, not exceeding 1′ in height, while the others grow from 1′ to 5′ and are very strong and vigorous plants. They are not coarse, however, in the least; and lovelier shades of blue do not exist than appear in the two varieties "opal" and "Dropmore." The first is light blue; the second darker, and of the quality of the gentian. With the dwarf form in bloom in April and May and these two following it in May and June and larkspurs beginning to open about the middle of June, ten weeks of glorious color are assured with only four plants, or kinds of plants.



Anchusa Dropmore shows a blue of true gentian quality. It is a tall grower and blooms in May and June

Yet for their airiness and wild grace I would not omit the blue columbines, rich in flowers though the garden may be at this season without them. Perhaps the bluest of all is *Aquilegia Helenæ,* but there are often lovely blues in the mixture of seeds offered as Veitch's hybrids. Unfortunately these are only sold in mixture, and while it would be possible to save the seed from the plants that developed pure color, the columbine is such a hybridizer that its isolation is really a problem for the professional grower.

There is a Japanese Alpine variety of columbine that has blue flowers, but their yellow corollas prevent their being used where pure color is desired. The name of this variety for the benefit of anyone who does not mind the yellow touch, is *Aquilegia akitensis.*

Along with the larkspurs, around the middle of June, will flower the low-growing *Polemonium Richardsoni,* or Jacob's ladder. A place that is partly shaded suits this better than full sunshine. Only 1′ in height, its spiked flowers massed thickly beside or before the taller larkspurs, it rivals them in beauty and showiness. There is an earlier variety too, *Polemonium reptans,* which blossoms during May and early June.

For the interval between July and late August the sage family can meet the deficiency. There is now a blue perennial sage—*Salvia uliginosa*—which will blossom, it is claimed, from June until frost. It is a very strong-growing plant, too large for the border under ordinary circumstances, for it is bushy and attains a height of 5′; but a smaller variety, *Salvia azurea,* which comes from the Rocky Mountains and grows only 4′ is suitable even for small space. It does not blossom until later, however—from August through September.

Speedwell is excellent, the beauteous veronica, of which perhaps *Veronica longifolia subsessilis* is the finest. This comes into bloom the middle of July and lasts a month. *Veronica spicata* is a lighter blue, and earlier to bloom by three weeks or a month, so it is not as important to us as the later flowering *Veronica maritima,* which makes its display from July on into September. The first named grows to 3′ in height, the second to 1½′, and the third to 2′.

For the Season's End

Although it flowers at the same time, the blue Japanese bell-flower or balloon flower—*Platycodon grandiflorum*—cannot be left out. It is indeed one of the loveliest varieties the garden can entertain, and may be used either as a specimen in the border or in masses. I believe that you will never be content with a specimen once you start with it. Nothing but masses will do. While the bell-flower is closely related to the Canterbury bell, which it resembles, still it is quite distinct, and unlike the ordinary Canterbury bell it is a perennial instead of a biennial.

With half the summer gone, I must put in the aconite immediately! It is not a good plant to use, if there are children about with the bad habit of nibbling at things, for aconite is poisonous. Yet it is so beautiful and so worthy in every way, that if it were not for this one drawback, I should put it much higher up in the list.

One of its great advantages is its willingness to grow under trees and in shade anywhere. Few really lovely and showy flowers will do this. Then, its period of bloom is noteworthy and its color is rich and pure. Not the least of its attractions is the quaintness of its blossoms—little hoods or

helmets which have gained for it the folk-names of monkshood and helmet flower. The first variety to bloom—"Spark's variety"—has the darkest flowers of all; it blooms in June, and so need not be considered, unless for its color and the additional beauty it will contribute to an already lovely display at that time. *Aconitum napellus,* flowering in August and September, is essential, as well as the dwarf *Aconitum Fischeri,* only 18″ high as contrasted with the average 4′. Its flowers, produced in September and October, are pale blue and very large.

For the last blue perennials in the garden, we may have to resort to the Japanese gentian before mentioned, *Gentiana scabra.* This begins to blossom in October and continues through a portion of November. Nothing throughout the summer has a bluer blue.

Annuals and Biennials

Thus you see it is possible to have a blue garden straight through the season without bringing in a single annual, though there are many annuals that we cannot do without. Take for example ageratum, which has the loveliest and clearest of colors and presents a sheet of bloom all through the summer. As an edging to a blue border there is nothing finer. "Little Blue Star" is probably the best for this purpose, if a low edging is desired; this variety grows to a height of 4″ or 5″. If something higher is wanted, I should select "Imperial dwarf blue" which reaches 8″, or "Princess Pauline," of the same height, with a white center to its flowers, which contrasts sharply and delightfully with their bright color.

Then there are the Canterbury bells, really biennials, not annuals. Two distinct and lovely shades of blue are to be had in these, *Campanula medium,* dark blue and light blue. The annual lupines also come in two shades, a dark and a light, while for a delicate mass effect at the base of tall growing things, there is the blue-flowered flax—*Linum perenne.* The latter grows to 18″, and is covered all summer with bright blue, open flowers of genuine worth.

Many blue flowering plants of great merit are of necessity omitted here; but I am certain that a selection which comprises those mentioned will leave very little to be desired in the way of either individual flowers or garden effect. Such a selection will eliminate the violet shades that are always lurking around in company with blue flowers, whether they are annual or perennial.

The Garden's Site

If blue is chosen as the color scheme of an entire garden, let the location of that garden be on the cool side of the dwelling, that is, to the east or the north. This is contrary to the time-honored practice of "warming up" the cool sides and "toning down" the warm, I know; but that practice resulted in just ordinary effects. A better scheme is always to intensify, taking the key from what Nature provides. If your house stands with



The Japanese bell-flowers should not be omitted, whether you use them as specimen plants or in masses



Delphinium belladonna heads the list. Preceded by the alkanets, it ensures ten weeks of blue in the garden

an exposure open to the heat of the day, seize upon that very quality and emphasize it. Emphasize it in the flowers which you use on that hot, sunny side; and emphasize it by making the opposite and shady side all that is dark and cool and shadowy. Then you will actually have made the most of your opportunities.

To my mind quite the most charming garden in this country belongs to an artist famous as a colorist. Very daringly he has used on the hottest side of his house flowers that in flaming hues rival the sun's rays. On the opposite side, where the blue sea comes up almost to his doors and the white clouds float overhead, are flowers of blue and white only. Of course, the blue and shady side is the living side; and there comes a wonderful sense of refreshment as one passes in from the gold and scarlet light which pulses on walls and fountain and flowers at the entrance, to the dimness of the interior, and then on the opposite side to the airiness of the terrace.

Blue flowers, then, mean a garden of refreshment, preferably on the shady side of the place. By "shady" I mean shadowed during the hotter part of the day, at least. If blue is chosen to the exclusion of other colors, mass the low-growing sorts by lots of not less than twenty-five or fifty, and intersperse these "fields" with clumps and groups of the tall, dominating sort—the larkspurs and the aconites. Keep these in a few groups, using as many in a group as your space will allow. Plants of this character, carrying strong vertical lines, create a restlessness if scattered. Bunch them up, and place the bunches with a nice eye to their effect on the composition, if you wish a restful and dignified whole.

Starting from Seed

Most of the things that I have mentioned may be grown from seed, and I have personally found this a much more satisfactory—and incidentally more economical—way of obtaining plants. Perennials, be they never so carefully packed and shipped, are bound to get a bad setback, for they are all succulent and tender of stem, and being out of the ground for any time at all is bad for them. My advice is to raise them yourself when you can. Seed planted indoors in July, or outdoors in a sheltered seed bed, if you prefer, will make sturdy little plants for transplanting to their allotted places in September.

Put them into their permanent positions then, mulch them when winter comes, and next spring your garden will be ready to blossom famously.

In the case of aconite, however, it is doubtful if seed of any but *Aconitum napellus* may be purchased. Likewise it seems probable that only the "Dropmore" variety of alkanet may be obtained in seed from supply houses.

Seed of all the columbines is common and few things, by the way, are easier to grow from seed than these. They may be sown where they are wanted, if your space is ready right now, and simply thinned out to stand 8″ apart. Being perfectly hardy, they will actually need no winter protection, though it is always a wise precaution. Its purpose is as much to keep them cold as warm—for it is an equalizer rather than a warm blanket, taking the place of the snow blanket which has ceased to afford protection in many parts of the country.

Larkspurs are very easily raised from seed, and may be treated in practically the same way as the columbines in the matter of transplanting and winter cover. Jacob's ladder must be bought in the plant, both varieties named. So must *Salvia uliginosa* and *Salvia azurea,* and the veronicas as well unless you wish to get a mixture of *Veronica spicata* and weed out everything but the blue flowers, after it has started to bloom. It is not offered in the pure colors. *Veronica longifolia subsessilis* is not to be had except in the plants; neither is *Veronica maritima.*

All varieties of platycodon are available, but gentians, of course, are not. The gentian, indeed, is one of the most elusive plants to grow—or to propagate—and it is doubtful if many amateurs have ever succeeded with it. However, the closed variety recommended here is not difficult to grow, once it is established. It is not especially difficult to establish, if the soil wherein it is planted is rich in humus and deep and cool and spongy. A sandy, rather than a heavy soil is best; and gentians dislike lime. If the garden has one part wetter than another, select this for them; but if the soil is heavy, remove enough to give them a bedding that is more to their taste,—that is, sandy and spongy. Plenty of humus will accomplish this result.

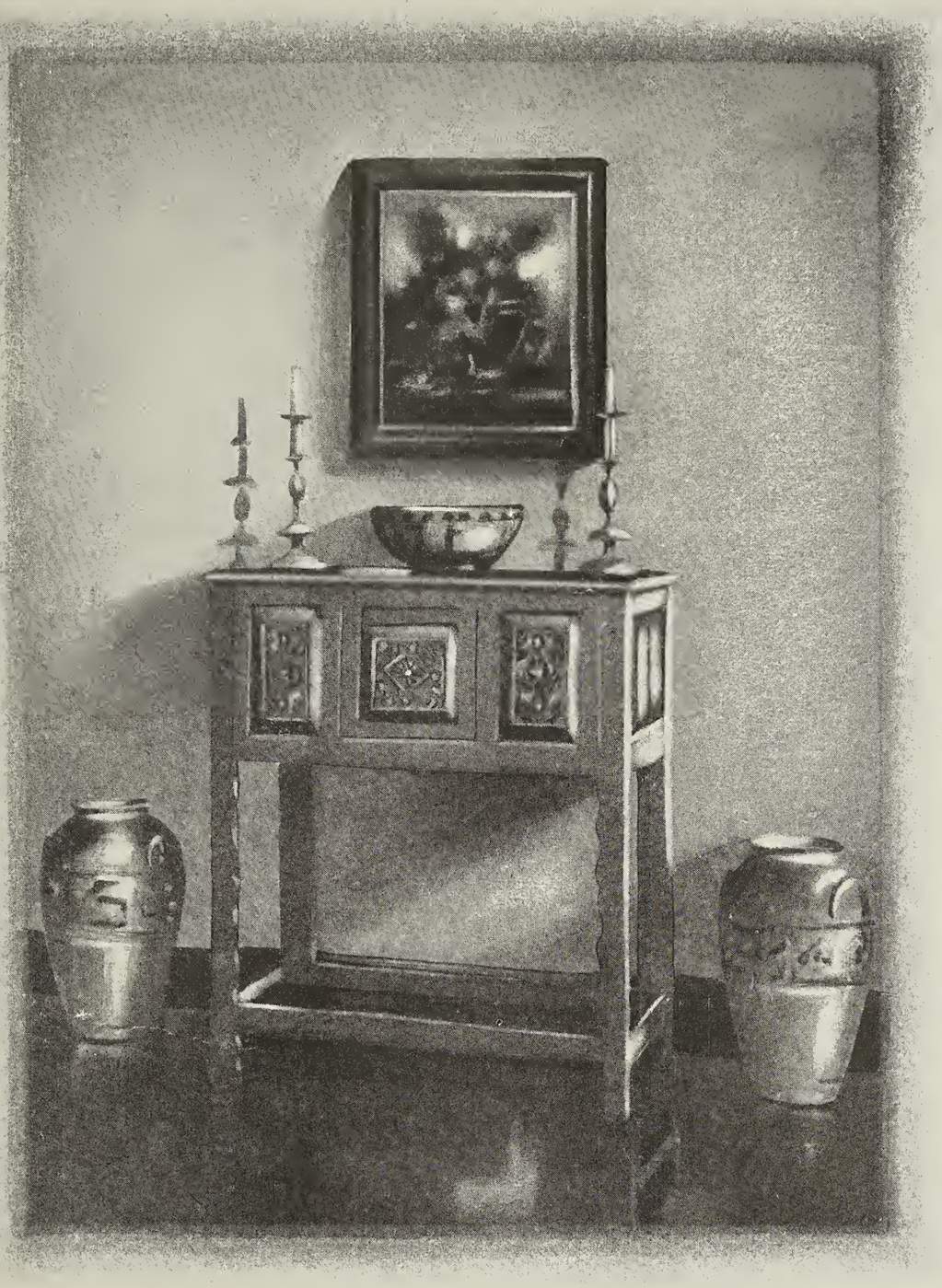
Ageratum is sown where it is to grow, or started in the house in March and transplanted to its place in May. The latter method is more usual because it brings it into bloom earlier than would be possible if it were started outdoors.

Canterbury Bells

Canterbury bells must be grown through a summer to the next summer, when they will bloom. The usual time for planting the seed is in the spring; but seed started now in seed beds ought to produce plants large enough to transplant in September or October to their garden positions. Mulch them, after transplanting, with some straw or similar covering as soon as the ground begins to freeze, and in the spring dig some bonemeal in around them. Stake them as soon as they start into growth, so that they may grow erect and stay erect. If you wish them for every summer, you must start new seedlings just about the time the old plants get nicely above ground in the spring. These new seedlings will be the plants which will take the places of the old ones in the fall, and take their turn at blossoming the next summer—and so on. Thus it is necessary always to have a nursery plot for enough of these plants to fill the spaces which will be left vacant at the end of each summer. They are well worth it, if one has the space to devote to them.



Several good blue columbines can be used. Aquilegia Helenæ is one, and some of the Veitch hybrids are excellent



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This shows what happens shortly after weeding by hand. The weeds have been only temporarily checked and soon grow again. Just one application of Atlas and all those weeds would disappear permanently—for the whole year.

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Making An Old-Fashioned Garden

(*Continued from page* 43)

scope for the imagination and individuality of the owner and satisfy the requirements of the present while retaining the atmosphere of the past.

The first, on page 43, is in three parts and represents the more ornamental or Cavalier type, consisting of a formal parterre of boxwood, a large rambling flower garden, and a long border of simple flowers. Any one of these can be used separately, though combined they form a harmonious whole.

The Parterre

The parterre, coming next to the house terrace as it does, has a decidedly formal spirit. It should be very well kept, the box large and thrifty, in a simple pattern suggestive of the best of the Elizabethan gardens instead of the over-elaborated later ones. The beds are to be filled with flowers in clear tones of yellow, blue and white, in large, effective masses of as few kinds as are consistent with a constant succession of bloom throughout the season.

In April the filmy yellow sprays of *Cornus mas* sway outside the dark green hedge, while double white flowering cherry trees, gay with bloom, are regularly spaced on the inside. Under them is a medley of snowdrops, yellow winter aconite, crocus and arching sprays of bleeding-heart, tinted with the tender blue and gray-green of Virginia cowslip. Stately yellow crown imperials are grouped around the slender white sundial, while the remainder of the oval is tessellated with sky blue grape hyacinths and white fritillaries. The circular beds surrounding this are filled with flat masses of porcelain blue hyacinths and the outer circle is accentuated by fragrant yellow jonquils.

In May, slender yellow tulips and flower-de-luce of straw color and gold predominate. Under the trees are massed wallflowers, primroses, violets, forget-me-nots and the pretty English daisies.

Against the hedge in June are roses of yellow and white, white valerian, and larkspur in varying tones of blue. Blue and white bell-flowers are in place of the hyacinths, and early orange lilies now accentuate the sundial. These in turn will be succeeded by orange calendulas, tiny brown and yellow marigolds will fill over the smaller bulbs, and tall ones will replace the bell-flowers.

During the month of August the garden appears filled with early and late white phlox, large orange tiger lilies and monkshood, which, with the annuals, provide bloom up to the time when the brown button chrysanthemums end the year.

The Larger Garden

The larger flower garden has a freer, more informal spirit. I would not have it too carefully kept. Tall old shrubs are scattered hit or miss in the beds and the long paths ramble through encroaching tangles of flowers. Massive old boxwood forms the outer boundary, while the rounded specimens and dwarf edging box which define the center path are allowed to straggle a bit. The moss is encouraged to grow on the earthen surfaces of the side paths, and over their board edges low flowers creep irregularly. The predominating color effect is of pink, lavender, dull purplish blue and white, the broken and mixed tones seen in some of the Sweet William, foxgloves or phlox, with enough of orange, deep blue and purple to redeem it from a sense of monotony. The whole effect suggests the printed fabrics worn by our grandmothers.

In earliest spring picture yourself looking down the central path between great clumps of hyacinths—rose, dull purple, pale pink and lavender—scattered through the beds

(*Continued on page* 56)



The dull purples and pinks of the foxgloves combine well with the mottled and streaked Sweet Williams of lower growth

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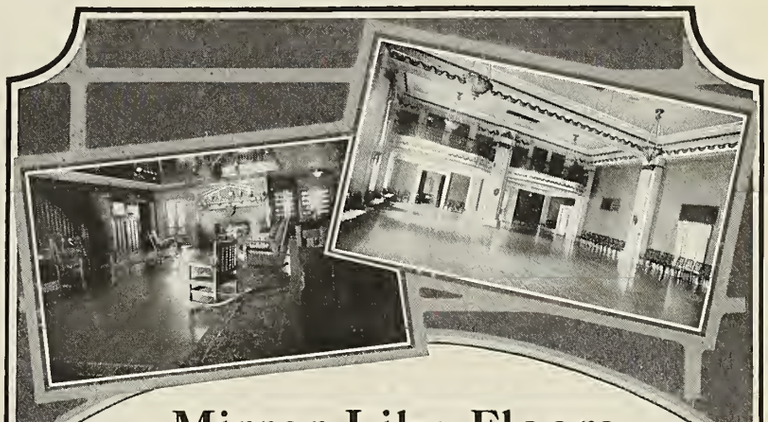
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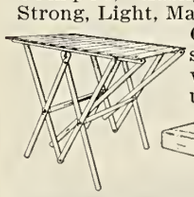
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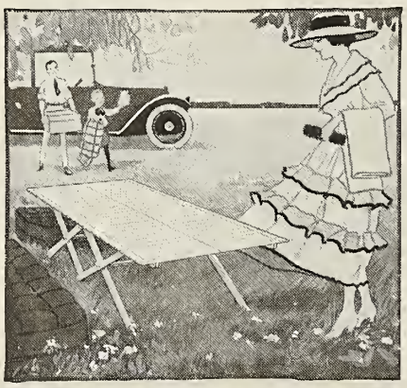
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Making An Old-Fashioned Garden

(*Continued from page* 54)

and enclosed by low bushes of purplish pink mezerion, while the white latticed arbor at the end is framed by Judas trees of the same mysterious tint. The Colonial flowering peach, under which is a carpet of tiny spring flowers; hepaticas in lavender and pink; auriculas in softened tints of dark red, old rose, and violet; English daisies, violets and purple crocus. Down one of the long side walks is a border full of yellow hyacinths; on the other, daffodils with yellow primroses.



In May the central walk is flanked with hundreds of late tulips of that deep, luminous rose color with blue-black base so well known in old gardens. Back of these bloom scattered specimens of the flowering quince—not the old scarlet form, but newer dwarf hybrids of blush pink and white. Other May-flowering shrubs are double pink flowering almond, bridal wreath and snowballs, while near the clumps of deep purple and gold iris and the wistaria which drapes the arbor is the Persian lilac.

Massed on prominent corners of the walks are large clumps of early double pink and white peonies, the pale lavender-white orris-root, and pink dictamnus with its glossy dark leaves. In bloom with these are long borders of grass pinks, light blue tufted pansies and forget-me-nots, the latter in front of yellow iris. As a relief from so much lavender and pink, prominent places against the hedge are given up to combinations of deep purple iris and lemon lilies, or dark blue lupines with yellow iris.

For Summer Bloom

In June, of course, roses breathe their fragrance everywhere—all the old favorites, damask, Provence and moss. One entire bed is filled with Canterbury bells in a characteristic color mixture of pale pink, lavender, deep purple and white, to be replaced later by fringed and Shirley poppies, seeded in with cornflowers. Large spaces on each side of the center are devoted to foxgloves, their dull purples and pinks combining particularly well with the mottled and streaked Sweet William. Together with the tulips, these two plants are taken up immediately after they have finished blooming about the end of June, to give place to clumps of annuals of harmonious color and sweet scent.

In early July another border is resplendent with madonna lilies and blue larkspur, a combination certain to be effective. These outline some of the bolder ideas, but to produce the effect of old-fashioned irregularity, round clumps of valerian, lemon lilies, iris and peonies are disposed in apparent confusion.

In late July or August the blue and yellow of the upper garden is echoed by tiger lilies and tall spikes of chimney bell-flower, while down both sides flutter the silky petals of a myriad hollyhocks. The remainder of the summer is brightened by the yellow chamomile, and phlox both early and late, in those varieties most suggestive of old times—white with a red or purple eye, lavender and deep wine color. The new shell pink and cherry reds seem out of place.

In August also blooms the Rose of Sharon, and in this instance the substitution of the newer pink or white for the old dull purple seems excusable. Monkshood now bridges the season to the time of chrysanthemums which, in varieties of dull pink, cerise and old rose, resemble the tones of old cretonnes, and in bright gold contrast with the clear light blue of *Aconitum Wilsoni*.

The Long Walk

Leading from the arbor is a grassy walk even more old-fashioned than the garden. Here is no attempt at a color scheme or a definite succession of blooms. There is instead a succession of dominant effects throughout the season, which leave one part of the border in quietness while a fresh picture appears in another.

At the far end is a hooded seat overshadowed by a gnarled old cherry tree, while tall grass-grown clumps of shrubs frame the vista—syringa, lilac, flowering currant and smoke bush. The ground beneath is carpeted with blue-eyed myrtle, lily-of-the-valley and star-of-Bethlehem, through which spring colonies of double daffodils breathing the spirit of spring. Along the border are scattered lower shrubs, leaving spaces for groups of flowers. These are mezerion, strawberry shrub and cinnamon roses. In front of the snowball and bridal wreath the double red peony flaunts its bold charms, with a starry white border of narcissus at its feet. Farther along yellow tulips are prominent, and when June is at its zenith a bold clump of foxgloves occupies the place of honor. Here also are the old-fashioned double columbines of pale pink, dark red and purple, though in the garden proper the newer hybrids are to be preferred here in the semi-shade.

In July clumps of tawny orange day lily on each side of the seat contrast with the dark blue of the spider plant, and creamy yuccas are silhouetted against the smoke bush. Later appear masses of purple-eyed phlox,

(*Continued on page* 58)





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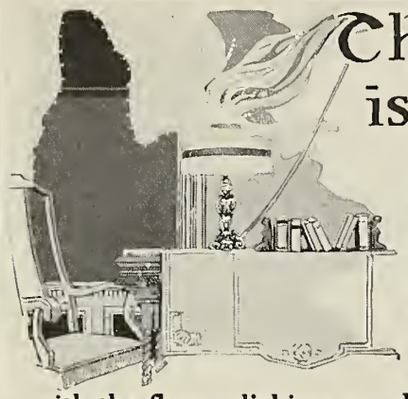
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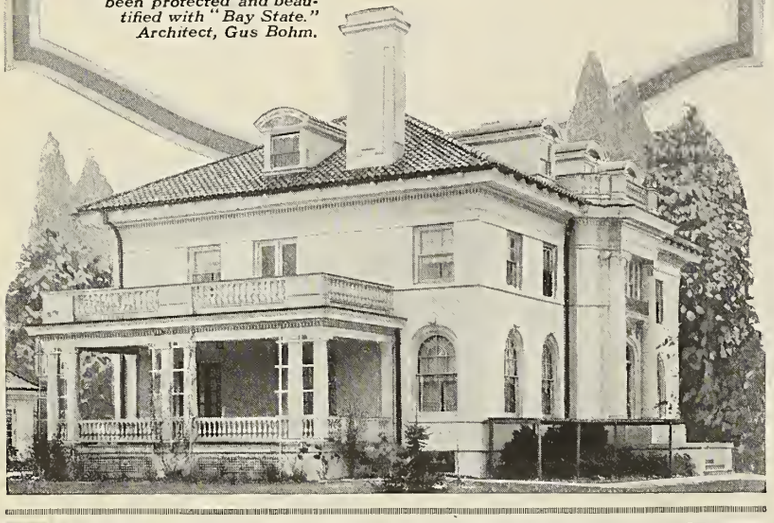
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Are necessary in the home

Making An Old-Fashioned Garden

(*Continued from page* 56)

among them a white variety seen in old gardens, whose small, deeply notched florets are much more delicate than the robust newer sorts. Another place in August's pageant is given over to bunches of ribbon grass and tiger lilies, while the monkshood and the hardy *Aster amellus,* the only one mentioned in old records, make the autumn interesting. Such a border as this would thrive year after year in practical neglect, if need be.

Flowers of the Front Yard

In Puritan times, to grow flowers for their beauty alone was held to be, if not a sin, at least a vanity. Nevertheless the busy housewife found moments in which to care for the little fenced-in plot before the house kept sacred to weddings and funerals, where only the choicest plants of that time found admittance.

The authoritative list is short: crown imperials, daffodils, red and yellow tulips, poet's narcissus and grape hyacinths, red peonies, purple and yellow iris, magenta phlox, Canterbury bells, scarlet lychnis or Maltese cross, and day lilies of blue and white comprise the list. Surrounding the flowers were always a few old shrubs—flowering almond in the place of honor under the window, and Peter's wreath, sweet shrub, flowering currant, snowberry and a few choice roses near by.

Such a mixture would hardly appeal to our ideals of beauty today, so many flowers of harmonious color and sentiment have been included in the plan for the front yard garden, which is small enough to be taken care of by the housewife of today.

Detailed interest rather than mass effect is the keynote here. The tall flowers are grouped promiscuously in the centers of the beds with some attempt at balance of season, while mixed edgings of tiny plants, bulbs and fragrant herbs creep over the brick-edged paths. Oleanders in tubs provide a note of architectural dignity, hollyhocks stand in serried ranks against the house, hawthorns and sweetbriar shut off the street, and round about are other old shrubs and roses. The plan and list explain the succession of bloom and the placing of the plants. Such a little garden would be a source of perennial delight, where each plant is a friend for whose coming you are ever on the alert.

In the rear of this garden is a typical plot laid out as these orderly householders loved to have it. The general plan is informal in the extreme and at first glance seems irregular and disorderly. It was really very carefully planned, however, with a direct method and a reason for every part. True, design as we know the word was not much in evidence; that is, the beds were not laid out in shapes for their own sakes. But there is proof of the most careful design in the sense that the garden as a whole served a useful purpose and each plant was placed in the location most favorable to its growth.

Behind the House

As you come out of the rear entrance, which is flanked with syringas and overgrown box, you look directly into a vine-clad arbor whose shady edges are planted with a variety of ferns and wild flowers. A tall mass of cosmos screens it from the berries on one side, and peonies divide it from the lawn on the other. At the end is a cloud of smoke bush, balanced by a group of arborvitæ.

A glimpse beyond invites you to walk the length of the box-bordered, moss-grown earth walk that terminates at a seat beneath the overhanging apple tree. Picture this path in early spring overhung with wraiths of blossoming fruit trees, edged with broad bands of yellow primroses and jewelled with sunbursts of tulips, and you have the spirit of the old days incarnated.

To close the vista and give an appearance of length and seclusion, groups of tall shrubs and trees are scattered all down the sides of this walk; poplars for a tall accent at the far corner, arborvitæs in irregularly balanced groups, apricot and cherry, scarlet flowering quince, Persian lilac and the feathery tamarisk, flowering currant and almond, snowballs and roses, with cornelian cherry and honeysuckle against the fence.

In big beds back of the primroses, annuals in delicate colors furnish an abundance of material for cutting. First come China asters of shell pink, combined with Love-in-a-Mist of turquoise blue, poppies and cornflowers, pale blue annual larkspur opposite flesh and rose-colored zinnias, lemon colored snapdragons, stocks of yellow rose and lavender, terminated with sulphur calendulas and deep blue cornflowers, and huge masses of hollyhocks around the circle at the end.

The Other Divisions

So much for the main part of the design. As you explore further you will discover that little paths of brick laid in earth mark the various divisions of the garden, terminating on the sunny side of the place in a long path bordered by grapes against the fence with a narrow facing of daffodils where they catch the spring sun, and lilies for later effect. On the other side of this path is a wider border of phlox in some of the newer colors, accented at each crosswalk by clumps of rhubarb, lemon lilies or bleeding heart.

On the opposite side of the plot each little walk is terminated by a fruit tree—small, so as to cast little shade on the beds—and the shady side of the fence is devoted to blackberries. On this side the plots are utilized for berry bushes which screen the service entrance, a drying lawn, vegetables, and a reserve plot for hotbeds, seed beds and compost. As in the oldest gardens, the borders are of cabbages and parsley.

Some people might wish for more vegetables, or to keep one side of the place only for grass and fruit trees, but in this instance the lawn is a small square next the house where one may sit in the shade of a spreading elm. Here are pots of fuchsias, rose geranium, lemon verbenas, and a carefully arranged planting of shrubs, ferns and wild flowers suitable for shade. Funkias edge the first cross path, while a feathery mass of asparagus in the next plot closes in the lawn. After an intervening iris-bordered walk comes a strawberry bed, then a border of pinks and the children's garden.

Here are hazelnuts, cherries and funny flowers, like bleeding heart and hollyhocks, with which the kiddies love to play. Nearby are a birdhouse and a white mulberry tree for our feathered friends. The last plot of all is a playground with sandbox, swing, "teeter" and tall trees for the youngsters to climb.

Around the kitchen entrance are herb-bordered beds wherein the tall orange marigold adds an appropriate homely touch. A rear entrance

(*Continued on page* 60)

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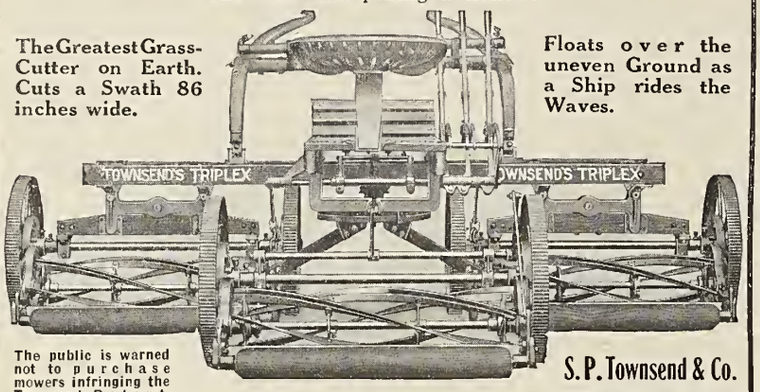
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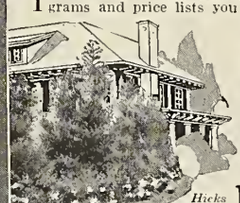
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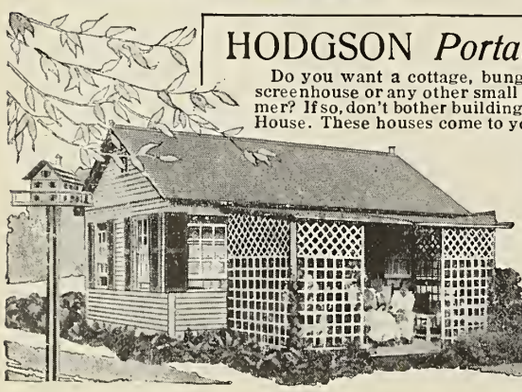
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Making An Old-Fashioned Garden

(*Continued from page* 58)

is provided for entering with a cart in order to bring in fertilizer or take away refuse. On some places a hedged-off drive at one side could lead to that modern necessity, the garage, to be planted out as far as possible.

Thus, whether you wish a trimly kept garden for display, a large one wherein to dwell 'mid joyous bloom, a border which will take care of itself, a little fenced-in plot in which to cultivate with your own hand a few of your favorite flowers, or have a whole backyard to lay out to the best practical use, the garden which you create may be old-fashioned and "homely" in that best sense whereby it fulfils your particular desire.

(*List continued from page* 43)

Chrysanthemum segetum: corn marigold or annual golden marguerite; yellow flowers 3" across.
Sulphur calendulas.
White mignonette.
Cornflowers, deep blue, white and dark red.
Opium poppy, double, and corn poppy, single, pink, red, white.
Love-in-a-Mist, or fennell flower; light blue; this and poppies will not stand transplanting.
Acrolinium, everlasting; white or pink husk-like flowers.
Lunaria annua: honesty or satin flower; large silvery seed pouches.
Stocks or gilliflowers, purple, pink, violet, yellow and white.
Morning glories, blue and white, on arbor.
Adlumia cirrhosa: Alleghany vine; biennial climber on arbor. Feathery foliage and small pink flowers like bleeding-heart. Not on old lists but old-fashioned.

33. **Anthemis tinctoria:** yellow starwort or chamomile; masses of daisy-like flowers with yellow centers in July and August.

34. **Campanula pyramidalis:** chimney bell-flower; tall blue and white spikes, July and August. Combined with orange lilies.

35. Phlox in variety; white, white with red eye, lavender and purple.
Miss Lingard, white pale lavender eye, June.
Le Pole Nord, white with red eye, tall.
Henry Murger, white with crimson carmine center.
Richard Wallace, white with red eye.
Eugene Danzenvilliers, lilac shaded white at edges.
Antonin Mercie, white ground overspread with blueish lilac.
Mme. Paul Dutrie, palest lilac rose or orchid pink.
Mahdi, deep, reddish purple or wine color.

36. **Aconitum Napellus** (early) and **Fischeri** and **Wilsoni** (late): Monkshood or aconite; July to October. The last named is good with yellow button chrysanthemums.

37. Hardy chrysanthemums.
A. Hijos, Alma, King Philip, Dinzulu, ranging through pale pink, old rose to cerise. Suggest old-fashioned fabrics in their range of color.
B. Agawan and Excelsior, small, bright yellow button.

BULBS

38. **Hyacinthus:** hyacinths, in tones of cream, rose, pink, lavender.
Queen Wilhelmina, vivid rose pink.
General De Wet, soft light pink.
Daylight, primrose yellow flushed salmon-rose.
Perle Brilliant, light blue tinged lavender.
Grand Maitre, dark lavender-blue.
Ivanhoe, dark indigo-blue.

39. **Narcissus pseudo-narcissus:** trumpet daffodils, yellow, April and May. In old lists.

40. **Tulipa Gesneriana rosea:** deep glistening rose. In old lists. May.
Tulipa Gesneriana alba oculata: rosy crimson, white base.
Other tulips of the same type might be used, in fawn, lavender, deep purple, rose, white and pale yellow.

41. **Lilium candidum:** Madonna lily; an old favorite, white, early July. Placed with larkspur.

42. **Lilium Croceum:** bright orange, June and July.
Lilium Canadense var. **flavum:** nodding orange-yellow, June.
Lilium tigrinum var. **splendens:** large new tiger lily, August.

PLANTING LIST FOR THE LONG WALK
List No. 3

TREES AND SHRUBS

1. Large old cherry tree.
2. **Daphne Mezereum:** mezerion; pink, April. Scattered irregularly.
3. **Spiræa prunifolia:** bridal wreath; white, May.
4. **Syringa vulgaris var. alba:** common white lilac to enclose seat, May.
5. **Syringa vulgaris:** purple lilac; May.
6. **Ribes aureum:** flowering curraut; fragrant yellow flowers in May.
7. **Rhus cotinus:** smoke bush; flowers misty purplish brown, a good background for the yuccas.
8. **Calycanthus floridus:** sweet shrub; dark chocolate, May.
9. **Philadelphus coronarius:** mock orange; June, shade.
10. **Viburnum opulus sterile:** snowball; white, May. Good with red peonies.
11. **Rosa cinnamomea:** cinnamon rose; a very old double rose with purplish pink flowers of peculiar fragrance. Not very beautiful but seen around old places.

PERENNIALS

12. **Vinca minor:** trailing myrtle or periwinkle; star-like blue flowers in May, glossy leaves. A well-known ground cover.
13. **Convallaria majalis:** lily - of - the - valley; white, May. Also a good ground cover under trees, but appreciates care.
14. **Aquilegia vulgaris:** old-fashioned columbine; double pale pink, dark red and purple. May. Not so good for the garden as the more attractive hybrids, but interesting here.
15. **Pæonia officinalis rubra, flore pleno:** old-fashioned, double, very early dark red peony; May.
16. **Digitalis purpurea:** foxglove; white, pink and purplish pink, mid-June, shade; masses well in this situation.
17. **Hesperis matronalis:** dame's rocket, double queen's gilliflower; white to violet, pink and purple, June-July. Semi-wild, position in shade suits it best.
18. **Valerian officinalis:** garden heliotrope, pink, June. Good with red peonies.
19. **Tradescantia Virginiana:** spider plant; flowers of deep purplish blue, grass-like leaves. Late May to late August.
20. **Yucca filamentosa:** Adam's needle; tall creamy white spikes, July. Not in old lists but seen in old places. Needs room to be effective.
21. **Phalaris arundinacoa variegata:** variegated ribbon grass; longitudinal stripes of green and white, runs wild about old places. Good with tiger lilies.
22. **Hemerocallis fulva:** day lily; tawny orange, July-August, runs wild in old places, especially near water.
23. **Phlox paniculata:** garden phlox; red-eyed varieties as in List 2, also the small-flowered white one found in old gardens.
24. **Lilium tigrinum:** tiger lily; orange, August. Although a bulb, may be planted in spring like any perennial.
25. **Aconitum Napellus:** aconite or monkshood; blue, July to September.
26. **Aster amellus:** starwort; lilac, yellow centers, September.

BULBS

27. **Ornithogalum umbellatum:** star-of-Bethlehem; greenish white, May. Grows practically wild in the grass.
28. Narcissus van Sion: old-fashioned double daffodil; deep yellow; May, peculiar pungent fragrance. Grows practically wild.
29. **Tulipa vitellina:** primrose yellow, May.
30. **Narcissus poeticus:** pheasant's-eye or poet's narcissus; single, white, short orange-red cup. In May with lilacs.



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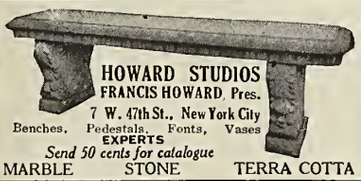


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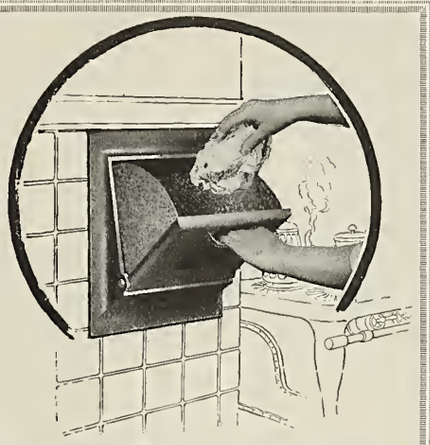
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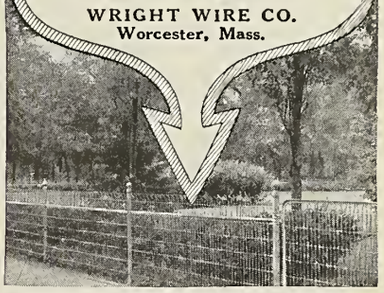
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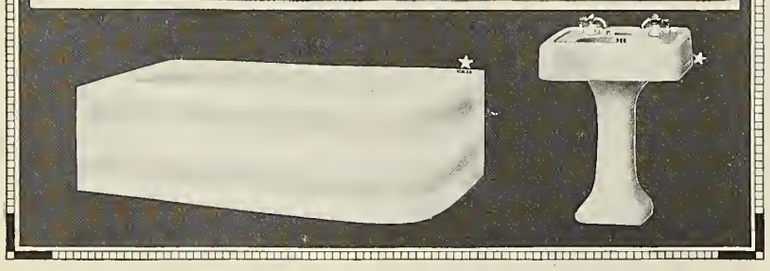
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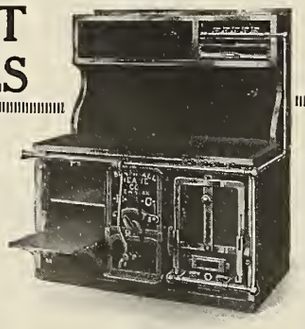
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We also manufacture plate warmers, broilers, incinerators, steel cook's tables, laundry ranges, etc. Full information on request.

Bramhall, Deane Company 261-265 West 36th St. NEW YORK CITY

Silk Cord — Flexible

(*Continued from page* 17)

ger without having a lesson on the nature of electric currents. I do not believe that lamps are desirable in the nursery. But I do believe that one should make up one's mind about them before the Dutch frieze is put up and the children put in.

And do not, pray, overlook the fact that almost any Christmas some Uncle Dudley or Grandfather is apt to negotiate with Santa Claus for an electric train for Junior, who is quite likely to dislocate his neck if he has to climb onto baby's high chair every time he wants to connect it with the fixture socket. Indeed, with the number of electric toys now on the market, a couple of outlets just for the children may avoid serious disaster if Betsy Jane happens to be the very normal sort of little girl whose desire to enjoy the use of her electric cooking stove is violently stimulated by the sight of Junior making use of the only plug for his electric hoists.

Among the most important problems are those of your hall lighting. Most halls are poorly lighted, both from a practical and an artistic standpoint. People fail to realize that hall lights get more actual service than any other single lights in the house.

Then, if you have an attic, do not dismiss its lighting needs with one carelessly placed outlet. Unfortunately there are no available statistics on the number of fires caused by matches lit in the dim corners of dim attics. One light in a large attic is not enough. Nor is one light enough in the cellar. The comfort of an additional light will far outweigh the very slight cost of operating in each of these neglected territories. Incidentally, it is good economy to provide pilot switches for these lights. These switches should be placed in a different part of the house, and the little pilot light which flashes red while the current is on, will reduce the expense of lights accidentally left burning all night in distant parts of the house.

A Diversity of Lights

Is your porch going to be comfortably lighted? And is your porch lamp going to be properly connected? Have you thought of that convenient addition to the porch light—a set of transparent numerals?

Do not neglect such a trifle as closet lighting. Most closet lighting is unsatisfactory because the current remains on whenever the door is left ajar, and guests and children and servants are so careless in the matter of closing doors tightly (even as you and I). Consequently, closet lights often violate union regulations in the matter of working overtime. There is, however, a new device on the market, whereby the light does not go on until the door is half open, and goes off again when the door closes more than half way. The light through the open door attracts attention.

Icebox lights are convenient, and of course, the necessary wiring for artificial refrigerating is fast sending Joe the Iceman into other fields of commerce.

Needless to say, you will have vacuum cleaning. Yes, but stationary or portable? If stationary, the house must be piped. If portable, the house must be wired, with convenient outlets. Have all your laundry requirements been taken into account? And do your plans specify an annunciator system for the servants? And do the wiring specifications speak of intertelephones and telephone connections in the guest rooms?

Can all the lights in the house be turned on at one point, or do you still cling to the pistol as the One and Only Cure for Burglars? The electric light treatment is better—they don't die in the house. And while on the agreeable subject of burglars, do not forget your burglar alarm wiring.

Wiring for Bells

I want to say a word, or thereabouts, on the subject of bell wiring. It will pay you to have your architect specify the same quality of wire as he requires for the lighting. There is a great deal of unnecessary trouble with bell wiring, caused for the most part by the inferior quality of wire which the contractor is permitted to use. As an additional precaution against inconvenience, have the bell wires run in pipes; then, if there is any slight trouble, it can be located immediately. For very large houses a bell ringing transformer is recommended, to eliminate the necessity of battery renewals.

There is no reason why these things should not be understood and planned beforehand and why silk cord—flexible—should not be relegated almost entirely to the garage where portable lights are necessary, and artistic effects not particularly important.

The Care of Furniture

(*Continued from page* 34)

tends down into the wood, fold some wet brown paper and lay on it; then hold a hot iron over it until the water evaporates. It may be necessary to repeat this. A very slight bruise will need only the hot iron held over it.

Very fine cracks in old mahogany may be filled with a paste made from dry Venetian red mixed with gum arabic to a stiff paste. Press this into the cracks with a broad knife or a piece of thick leather. When the paste has dried, rub it to a smooth surface with sandpaper.

To restore the color of old mahogany, place half an ounce of alkanet root in small bits in a pint of raw linseed oil, and let it stand for a week. Then add one-half ounce of powdered gum arabic and one ounce of shellac varnish. Place all in a bottle and let it stand in a warm place for a week more; then strain it. Wash the mahogany with slightly soapy water, rinse with clear water, wipe dry with a soft cloth and finally polish with this preparation. Use a woolen rag, or chamois if it is soft enough.

The minute specks seen on rosewood pianos are caused by an oil exuding from the wood. It is impossible to avoid them, for they will come through any finish. The only thing to do is to rub out the specks with fine steel wool or sandpaper. After this re-varnishing is necessary.

The little pits often seen on piano cases may be cured with wax, well rubbed in, the object being to fill the pits. Finishers use a composition wax, made from ½ ounce of carnauba wax, 2 ounces of Japan wax or white beeswax, and 2 ounces of ceresin wax, all melted together in a hot bath. When the mixture has melted

(*Continued on page* 64)



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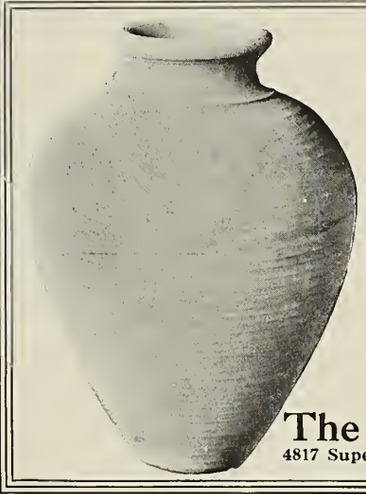
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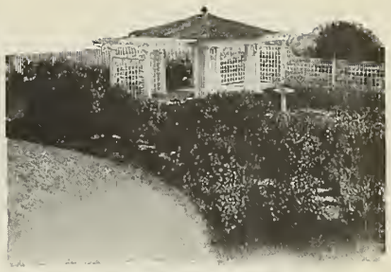
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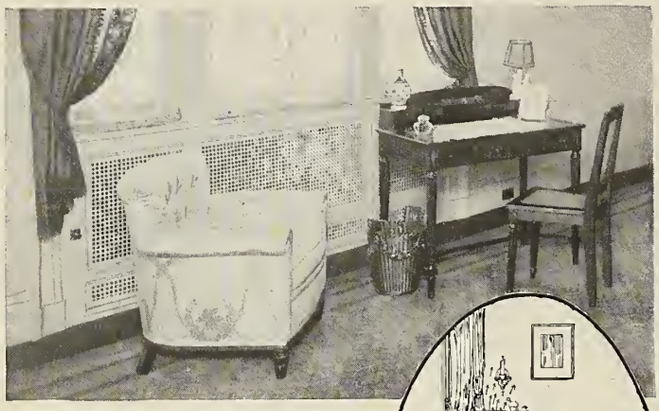
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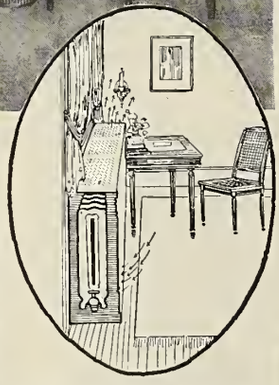


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TUTTLE & BAILEY MFG CO.

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NEW YORK

The Care of Furniture

(Continued from page 62)

and is cool, add enough kerosene oil to reduce the mass to the consistency of vaseline. Apply it with a woolen rag, the best form being a pad made by rolling up a narrow strip like tape. It will take two or more applications to fill the pits.

Ink Spots and Stains

Ink spots are very difficult to eradicate. The common cure is spirits of niter, which causes the stain to turn white; it should then be wiped off with a cloth. Two applications may be needed. Rust stains may be taken off with Russian water, made from oxalate of tin in a solution of oxalic acid.

Many stains on wood will go when treated with an ounce of oxalic acid, dissolved in one gill of boiling water. If this fails, try nitric acid slightly weakened with water. Very dirty hardwood may be cleaned with the following formula: First coat it with kerosene oil, letting it stand for an hour or so, to soften up the dirt; rub it off with a cloth; then wash with soap and water; let it dry; rub with crude oil to a polish. If it is then allowed to stand for some time, it may be further polished by rubbing. If the surface is in a very bad condition, more oil may be substituted for the soap and water, and powdered rottenstone sprinkled on it. This should be rubbed gently, first with a circular movement, then with the grain of the wood. When the surface has become smooth and bright, wipe off the rottenstone, and finish as you would after the soap and water method.

The Exterior of Colonial Houses

(Continued from page 23)

though the richer examples have molded trim with ornamental heads in the form of delicate cornices. Careful study was always made of the small rectangular pane of glass, using it as a module for the proportion and size of the various window openings. It gives "scale" to the building, producing a definite relation of parts to each other and to the mass, and the delicate wood strippings form delightful vistas from the room within. I cannot emphasize too much the importance of these small panes of glass in both the upper and lower sashes, for they, with the blinds, prevent the window openings from taking the form of blank holes in a barnlike wall. The blinds, indeed, form spots of color which are as important to the composition as the windows themselves. Yet the average house builder seems to have formed a prejudice against small panes and blinds on account of the supposed difficulty of cleaning this type of window and the annoyance of operating the blinds. In most cases the window has a flat narrow trim, although the richer examples have molded trim with ornamental heads.



Clapboard is one of the accepted treatments in the clothing of the Colonial timber frame. It has been well used in the residence of Charles H. Bush, Esq., Cranford, N. J.

Exterior Colors

Where the house was built of brick, this material was usually of a cheap grade. It was dull red and uneven in form and color due to the scarcity and cost of brick in the early days, and also the general desire for simplicity. Where shingles and clapboards were used, they were widely spaced and carefully arranged in alignment, in order to intersect members of the trim at proper horizontal division, thus softening the walls into the windows and avoiding harsh breaks. Some shingles were of cedar and others of cypress, and all the early examples were hand hewn and uneven, producing a charming "texture" in the walls.

If paint was used, it was generally white in color and confined to the trim, columns, balustrades and cornices, the shingles and clapboards being whitewashed. The roof shingles, and sometimes the shingles on the walls, were allowed to weather a silver gray from their natural state. We find blinds painted green and also white, the green sometimes aging to a dull blue.

Great care was used in the placing of the down spouts or leaders, where they could be afforded, and the position and height of the chimneys played an important part in the general design. The planting, too, made a conspicuous contribution to the impression the house conveyed.

Our Colonial house, then, takes the form of a rectangular building with a low roof, a simple entrance just off the grade with windows on each side and corresponding windows above, and a single window, or perhaps a group, over the door. Porches and chimneys at the ends complete the picture. The most noticeable feature is the general lowness of the building.

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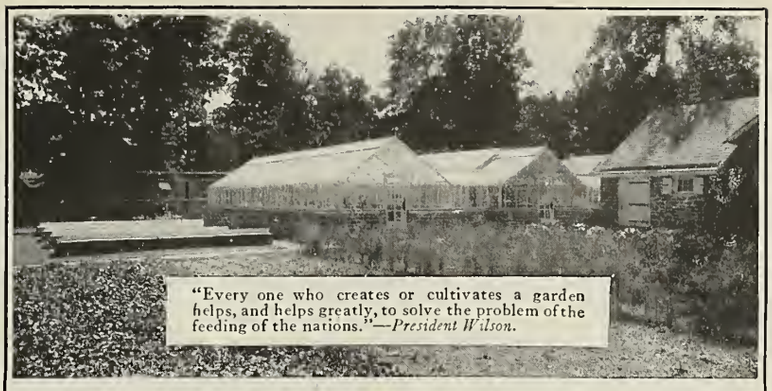
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Successful Small Living Rooms

(*Continued from page 27*)



NORTHEND

By keeping to principles of color and proportion the hall living room can be made a place dignified and livable

Plain, gray-white filet net, gathered very full, was used to curtain the doors and windows. Overdraperies and a pleated valance were made of printed linen in a Chinese pattern chiefly blue, gray and grayish-mauve, with touches of black and dull green. Beneath the windows was built a long, narrow seat cushioned with grayish-mauve velour narrowly striped with black. Linen like the hangings was used to cover a davenport and one easy chair. The remaining chairs were painted black with stencil decorations, and cushioned with the mauve and black velour. A slender, black-lacquered kidney table, placed conveniently near one end of the davenport, held magazines and a black and silver reading lamp with a shade of ivory parchment embellished with motifs copied from those represented by the design of the chair backs.

It will be noted that greens, purples and grays were prominent both in this room and the one previously described, and yet the slight differences in tone, and the introduction of gold in one case and blue in the other, produced very different results.

A Livable Transformation

In a certain long, very narrow living room, poorly lighted in the daytime by a single window at the eastern end and at night by a central chandelier which left both ends enveloped in gloom, the dark green wall paper, hangings and carpet, and the old-fashioned black walnut furniture combined to produce a funereal atmosphere which depressed all who chanced to enter it.

A complete transformation was wrought by changing the color scheme and converting the end of the room farthest from the window into an inglenook. A new floor was laid 7″ above the level of the old, for about one-third of the length of the room. In this nook a wide, low fireplace was built, and a large mirror placed above it to catch and reflect the light from the window at the opposite end. Additional light was admitted through a French door with which the old walnut one was replaced.

The dark green paper was next removed and the walls hung with canvas. In the fireplace alcove they were painted a mottled, pinkish orange, suggestive of leaping flames, which gradually merged into old ivory, becoming paler by degrees as the window was approached. The woodwork was painted a deep ivory verging toward orange brown, and the floor was covered with a plain, dull olive green carpet. On the elevated floor of the inglenook was spread a Persian rug patterned in ivory, pinkish orange, and dull green and blue. A thin Oriental silk in similar coloring was used at the window as side draperies over glass curtains of the sheerest cream net. The French door also was veiled with net, shirred on brass rods, leaving the upper panes of glass exposed. The best of the old furniture was painted a medium tone of olive green and re-upholstered with pinkish-orange damask, and a few additional pieces of ivory enameled willow were cushioned with blue and orange striped linen.

The chandelier was removed, and in its stead bracket fixtures of rosy copper were placed at suitable intervals against the walls, and reading lamps with ivory crackle-ware bases and pinkish-orange shades were arranged on tables in convenient relation to the long sofa and the most inviting chairs. The result was a room of captivating charm.

Some Simple Changes

Still another unattractive living room was made habitable through the agency of far more simple changes. This room received an ample supply of light from a single large window on the north and a double one on the east, but most of it was absorbed by lusterless old blue walls, mahogany furniture and woodwork, and a dark blue rug.

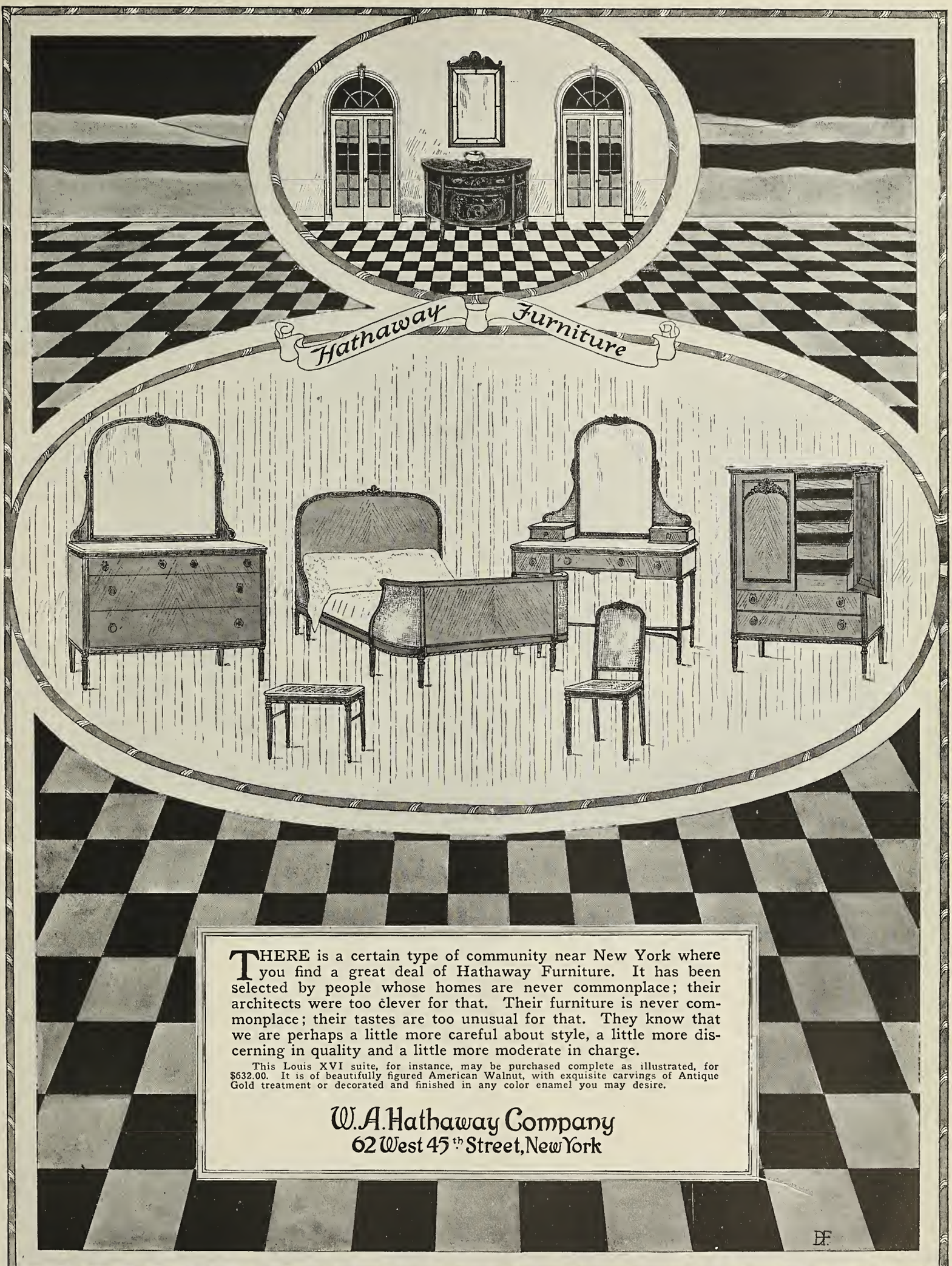
The problem was further complicated by a low ceiling which was made to appear still lower by a covering of light blue paper besprinkled with gold stars, and by the horizontal division of the walls with a dado of plain blue, the paper above being figured with brassy gold and finished with a 12″ frieze.

The first step was to strip off the paper and paint the woodwork and ceiling ivory white. The walls were then painted a velvety gray delicately mottled with faint old rose and ivory. Care was taken to avoid making the gray too light as the ample illumination made a medium tone preferable. This treatment was continued without a break from baseboard to the ivory picture molding placed at the ceiling angle, and had the effect of pushing up the ceiling at least a foot.

With warm, rich old rose damask draperies and chair cushions in place of the former dreary blue, and a rug of deep rose shading into mahogany with touches of ivory and black, the room was completely metamorphosed in its atmosphere as well as its apparent proportions.

The principle of scale may be applied to the small living room in two ways. The first has for its object the production of an illusion of har-

(*Continued on page 68*)



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Successful Small Living Rooms

(*Continued from page 66*)

monious proportions in a room that in reality is badly proportioned or "out of scale." As we have seen, this may be accomplished by means of artfully chosen color schemes, a different distribution of lighting fixtures, or such expedients as a change of floor level in part of the room.

The second method of application consists in the selection of furnishings correctly proportioned to the room as a whole, and to the wall spaces which form backgrounds for individual objects. Glaring discrepancies between the scale of a room and that of its contents are unfortunately only too common. Every reader doubtless is familiar with at least one small room crowded to suffocation with bulky furniture, where in rising from a swollen, overstuffed easy chair, one caroms against the massive center table, and staggering back, collides with a huge sofa that looms threateningly behind the door and prevents it from being fully opened. One involuntarily draws a deep breath of relief on escaping from such a room, and vows never, never to be misled into committing similar atrocities.

Hand in hand with the error of furniture that is out of scale, goes the allied one of overcrowding the room with meaningless and superfluous ornaments. In a very large room, a certain amount of "clutter" may not prove seriously damaging; but in a small one a single object may ruin the entire scheme.

In this connection, a harrowing experience is related by a well known professional decorator. He had "done over" in a scheme of ivory and subdued gray-greens the living room in the home of a wealthy patron. On the occasion of his final visit of inspection, he was horrified to discover amid the mantel ornaments—which had been prayerfully chosen and arranged with the nicest regard for balance and proportion—a rowdy little vase of screaming vermilion whose incongruity in that low-toned room of ultra refinement equaled that of a gaudy lithograph in a carved Florentine frame. When he had rallied from the shock, the decorator ventured a pained protest, but without avail. The vase, it appeared, was a Bridge prize; the winner was proud of it, and resented the implication of its unfitness.

"Looks all right to me," he declared aggrievedly. "Livens up the room. I like bright colors, myself." And argument and persuasion alike were powerless to modify his conviction.

When the room has been painted, papered and curtained, there remains the placing of the furniture. Its arrangement is to some extent arbitrary, for though esthetic considerations should not be overlooked, its position in the room is determined first of all by function. In the average small living room, there must be provision for reading, sewing, for writing and for receiving callers. With these specific purposes in mind, the furniture is readily assembled in groups or units which suggest their own proper location. If there is a fireplace—and what living room is complete without one—it is here that hospitality will center in all but the warmest weather. Hence the deepest, most inviting chairs will be clustered about it, or high-backed settles built to flank it, or a roomy davenport drawn up before it. In the hottest months this group perhaps will be moved near a window, with a low table on which to serve iced beverages as the central feature.

Your Patriotic Patch

(*Continued from page 50*)

recognized almost at once, for the result of their work is immediately noticeable, and with quick action they may usually be checked before much damage is done.

The borers are more insidious than either of the classes mentioned, and the plant may be injured almost beyond saving before the danger is even suspected. Where a borer of any kind may be expected in trees or shrubs or cane fruits, it is well to make frequent and careful examinations. With vegetables, such as squash, the wilting of the vine during the middle of hot days or after rainy weather is the first indication, and immediate search should be made for the tell-tale "sawdust" at the base of the plant. Borers cannot very well be either poisoned or asphyxiated; they must be killed in their tracks by digging them out or probing them with a wire. The infested part should be cut out and burned.

Hardest of all to combat are the insects which attack the roots, the white grub, the onion and cabbage maggots and the root aphides. Fortunately they are not as common as the others. Prevention may in some cases be accomplished by proper crop rotations and by mechanical protection. When prevention is impossible, there is little to do but to destroy promptly the infested plants, and to strengthen and stimulate those remaining by means of top-dressing with nitrate of soda, cultivating or hilling, and irrigating. By this means they will be given some chance of surviving, for the attack ceases when the maggots reach full size.

While to the energetic gardener these classifications may at first seem a waste of time, he will soon find that the most important part of the fight is to learn how to look for the first signs of invasion, and from them ascertain the exact nature of the enemy. Then, and not till then, is he prepared to fight back efficiently. For the protection of every garden, there should, first of all, be a sprayer and dust gun. The size and type will depend on the size of the garden. No matter how small implements you get, be sure that they are capable of reaching the under-sides of the leaves and that they are substantially made of good material.

Often the simplest and quickest way, especially in the small garden, is to get rid of the insects by removing them bodily. Make a paddle with one end flat and the other curved to meet it at a sharp point. With this and a small can secured to a short handle and half filled with kerosene and water, you can very quickly dispose of an army of such hardened and matured sinners as aster beetles, rose bugs, squash bugs, cucumber beetles and potato bugs.

For sucking insects the most effective ammunition consists of nicotine, kerosene and oils. These may be bought in their original form, and concocted into sprays at home, but probably preferable for the small gardener are the commercial preparations which have the advantage of convenience, uniform strength and preservability. D. R. Edson.

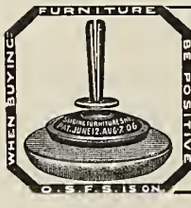
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(*Continued from page* 21)

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The walnut and mahogany chests are mostly of 18th or early 19th Century makes. A fair number of the walnut chests, however, have come down to us from the latter part of the 17th Century during the reign of William and Mary. With the exception of the feet, the molding around the base and the slight projection of the lid, many of these walnut and mahogany chests are perfectly plain. Their chief beauty lies in the grain and mellow color of the wood, their proportions and the extreme simplicity of base and moldings. The hinges are usually inside the lid and often the rivets come all the way through. Handles of brass and 'scutcheons around the keyhole also add a touch of adornment. Some of the 18th Century chests have a pair of drawers, side by side, just above the base. In that event there is generally a molding course above them.

Early Examples

Some of the earlier chests are devoid of feet or base and plainly indicate by this omission the once common custom of carrying them, when necessary, from place to place, on the backs of sumter horses, exactly as wealthy folk in mediaeval times used them for portmanteaux and had them transported, filled with plate and clothing, from castle to castle on their frequent journeys from one stronghold to another. Occasionally chests were made separate from their bases so that they could be lifted off and easily moved when the owner went a-traveling.

Even pairs of chests with a separate base were made to rest one on top of the other, sometimes a molding frame being put on the top of the lower to keep the base of the upper exactly in place. In such cases the lower chest might be made with drawers in front to avoid removing the upper one to reach the contents of the lower. This was one step in the evolution of the chest-of-drawers which, after all, is only a chest with the lid fastened down and the front opened up. As many as three chests on chests are found in this style, making a piece of furniture of imposing height quite similar to a highboy save that it is solid down to the feet. Inside the single chests we often find drawers and tills at one end and generally a secret drawer was contrived somewhere. Not all the 18th Century low chests are plain by any means. Some of the Chippendale chests had not a little carving or fretwork embellishment, and are very beautiful.

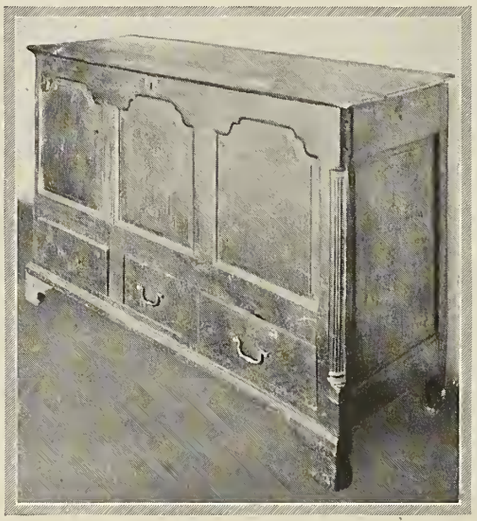
Should you chance upon an old pine chest of good proportions, painted or unpainted, do not think of discarding it or of passing it by. It may be full of most interesting decorative possibilities. If already painted, a little cleaning or judicious retouching may make it a thing of beauty and delight. If unpainted or too far gone to restore, a delightful opportunity presents itself to your ingenuity. It can be painted in the manner of the Bavarian or Hungarian peasant furniture and will afford a fascinating bit of color and design.

Painted Chests

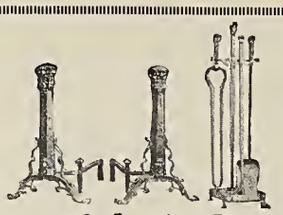
Hungarian painted furniture has much the same general character as the Bavarian and the art lends itself admirably to the adornment of chests. The unique decorative value of such chests is not to be despised. Pine wood when covered with paint is in no wise objectionable. The Adam brothers, Sheraton and Hepplewhite all frequently used the cheaper woods for their painted furniture. Now and again in the Middle States, particularly in Pennsylvania, one happens upon an old painted chest from the Pennsylvania Dutch region, a chest that has either been brought overseas or else made after the strictest traditions of the fatherland.

Some of the Jacobean oak chests are highly ornate with carving and paneling while others are remarkably simple. The greatest diversity likewise prevails in point of workmanship and in the position of the ornamentation as may be seen by a glance at the two oak chests shown in the illustration which are also in the collection of the Philadelphia Historical Society. The larger betrays a strong Flemish influence in the great, flattened cushion feet and the extensive employment of small moldings that break up the paneling into intricate geometrical patterns. It is an excellent piece of joinery.

The other chest is equally characteristic of the period though exactly opposite in the principles of decoration exemplified. It is distinctly architectural in treatment.



Early 18th Century oak chest with drawers and shaped panels of Queen Anne type. Possibly American, probably English



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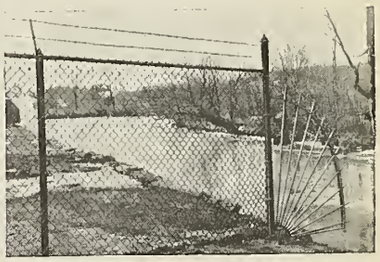


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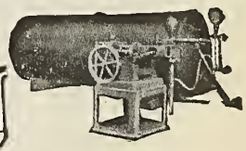


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Or "One Year Dry," a story full of human touches by a former "wet" leader, telling what the State-wide ban on booze does and doesn't do. Or "Our Challenge to Germany," that relentless arraignment of illegal submarine warfare and bugle call to America to defend the freedom of the seas.

These articles, picked at random from recent issues, are typical of those found in Collier's, week by week.

Any conscientious observer can compile *facts*. But only a writer of art and imagination can give them *life*, *truth*, *convincing power*.

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This advertisement is the second of a series on the relation of Collier's to the nation

Collier's

THE NATIONAL WEEKLY

CAREY PRINTING COMPANY, INC.



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"Some twelve or fourteen years ago while visiting at my sister's summer home at Mamaroneck, N. Y., I saw your father with a very large corps doing tree surgery on that place. It impressed me so forcibly and, in later years the results were so convincing that, upon the purchase of this place, I concluded to have your company do such work as was necessary here. The work has been entirely satisfactory."

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Proved by time—by a record of successful performances spanning a generation.

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Posthaste from Vogue's Paris editors are coming sketches of the smartest Paris model hats for this number. Everything new in line and color will be shown.

Forecast of Autumn Fashions *Sept. 15*

The earliest and most authentic forecast of the Autumn mode, presenting quantities of model gowns specially designed for the Paris Openings and shown in America for the first time by Vogue.

Paris Openings *Oct. 1*

The complete story of the Paris Openings and a full showing of the successful creations of each couturier, which taken collectively determine the mode.

Smart Fashions for Limited Incomes *Oct. 15*

Intimate counsel for the woman who wishes to curtail her dress expense without in the least sacrificing smartness. What is, and what is not, smart economy.

Winter Fashions *Nov. 1*

Showing the mode in its winter culmination—charming models celebrated couturiers evolve for their private clientele.

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VOGUE

CONDÉ NAST, *Publisher*
EDNA WOOLMAN CHASE, *Editor*

19 WEST 44TH STREET, NEW YORK CITY

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- ☐ Autumn Millinery
- ☐ Forecast of Autumn Fashions
- ☐ Paris Openings
- ☐ Smart Fashions for Limited Incomes
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- ☐ Vanity Number

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NORTH SHORE OF LONG ISLAND. Stephen Yates; Office, 243 W. 34th Street, N. Y. C.

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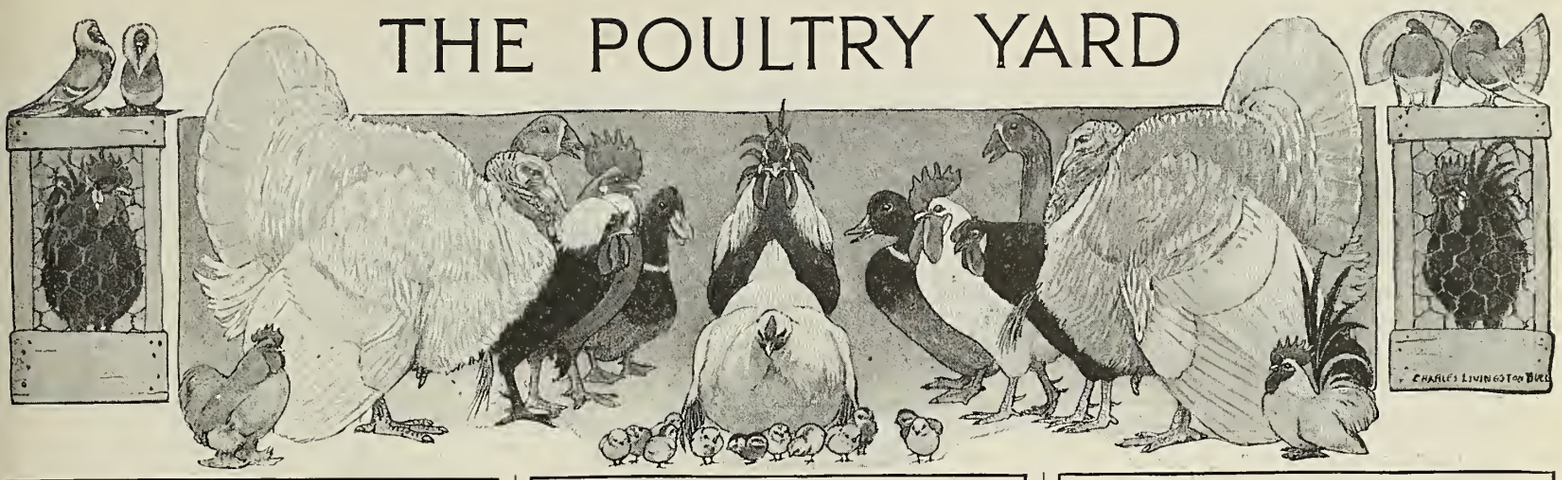
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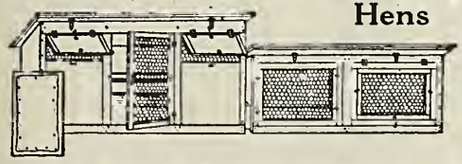
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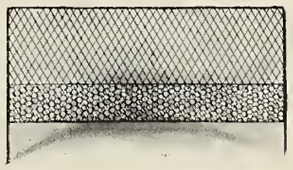
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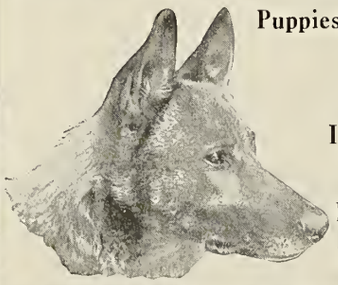
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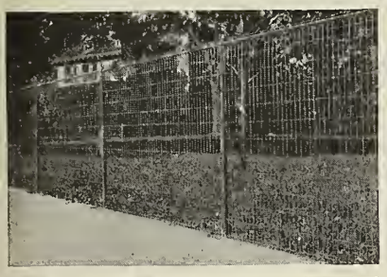
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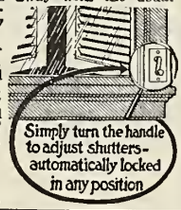
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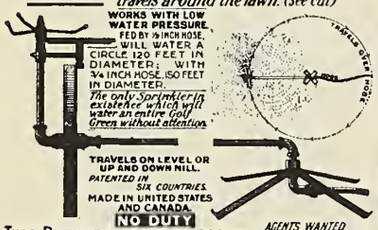
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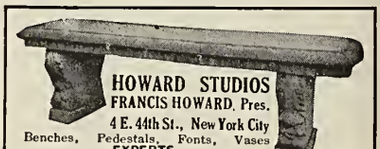
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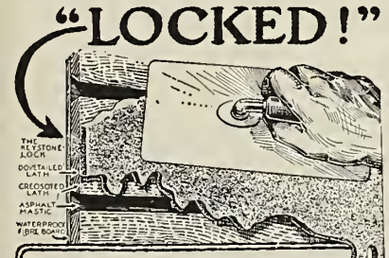
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House & Garden

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To help you in planning your house this autumn, read these

Four Autumn Numbers of

House & Garden

Autumn Decorating Number **September**

Are you thinking of redecorating in the Directoire style? Have you a Chinese mood for gold-powdered lacquer and cool blue rugs? Or are you happy with everything in your present scheme except that difficult stair hall? Authoritative information and beautiful pictures on decorating problems are in the Autumn Decorating Number of House & Garden.

Fall Planting Number **October**

Plant in the fall this year, and cut six months off the calendar of growing things next spring, All the newest wrinkles and the surest reliabilities on planting are in the Fall Planting Tables, carefully worked out by House & Garden's experts from seasons of experience, and given fully in this October issue of House & Garden. No matter whether you intend to raise tulips or turnips for a grateful country, this number will help you.

House Planning Number **November**

Will you build—or re-build—in the spring? Then you will spend the winter firelight over architects' drawings and the fascinating disarray of decorators' samples. But you mustn't forget the plain practicalities. Many a home has been wrecked for lack of a laundry chute. An ill-placed reading light may drive a man to Broadway. The House Planning Number helps you plan so that everybody lives happily ever after.

Christmas Gift Number **December**

Community-giving promises to be popular this year. A chintz-covered long chair, a soul-satisfying bowl for chrysanthemums, a teapot that brings blossoming Cathay—these are Merry Christmases "from all of us to all of us!" The Christmas Gift Number of House & Garden gives you a special card to Santa Claus at all the quaintest and best of metropolitan specialty shops.



We know from experience that these autumn numbers are in especial demand. To make sure of receiving all of them, reserve them at your usual news-stand now.

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Condé Nast Publisher

AUGUST, 1917 VOL. XXXII, NO. TWO

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F A L L F U R N I S H I N G

THE purpose of fall furnishing is to give your life a new background for the winter. Variety and change are always refreshing, even though they mean nothing more than a new arrangement in furniture. Most of us, however, want to do something more ambitious. We want new curtains, or new wall papers, a new piece of glass here, a new vase there. We may even want another piece of furniture or a new rug.

When we came to make a schedule for this September issue—here is where you listen to an editorial secret!—we set down all the possible things that a good housewife would want for equipping her house for winter. It was a long list, but it if is not entirely covered you will have to put the blame on the high cost of paper.



The Elizabethan Room is among a number of types to be pictured and explained in the September issue

Mrs. Woods and Emily Burbank have written a delightful article on what constitutes the Directoire Style. With that the issue begins. H. D. Eberlein writes on decorating the stair hall, Agnes Foster tells how to buy a rug, another decorator tells how a bay window should be curtained, R. L. Hartt describes in his own happy style how to buy clocks, and Mrs. Lounsbery writes on the value of faithful furniture reproductions. In addition the furnishings for an Elizabethan room are pictured, new curtaining fabrics are displayed, the history and uses of tôle explained, the way to collect Chinese lacquer is set forth and some furnishings for a maid's room are suggested. If you entertain doubts about employing a decorator, her work is explained in this issue by one who knows.

With this number the reader will receive a larger number of pages devoted to her interests—which, by the bye, will show you that despite the war, business is better than ever.

In those augmented pages will be found material of vital interest to gardeners and prospective home builders. Here are houses from New York, Washington, North Carolina, Connecticut and California. For we are trying to see that all parts of the country are represented. And the gardener will find plenty of helpful suggestions in the articles on sweet peas, evergreens, small green houses, Chinese lilies and the always-important war gardens.

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Gillies

SHADE AND SUMMER ARCHITECTURE

Tropical builders and the architects of our old South seem to have understood the necessity of making adequate provision for shade. Hence the patio, hence the wide overhang of eaves and the deep galleries that encircled so many old Southern Colonial mansions. The rooms within were cooled by the intervening shadows. Much the same thing has been done at this entrance, which is in the summer residence of Robert J. Collier, Esq., at Lakewood, New Jersey. John Russell Pope was the architect

"THE PLOUGH IS OUR HOPE"

How Canada Answered Lloyd George With War Gardens And Learned the Relation of Production to Patriotism

BETTY A. THORNLEY

When war gardening began here in the States, HOUSE & GARDEN *commissioned a staff writer to make a survey of the way Canada was handling the problem after three years of the conflict. Here is her report. If Canada with* 10,000,000 *population can do this much, what can the United States do with* 100,000,000? *The pictures illustrate the way we have been going about it.*

IN the matter of population, of immigration problems, metropolitan achievements and the developing intricacies of finance, the Dominion of Canada is the little brother of the United States, with a great deal to learn and no mind to disguise the fact. But in the matter of this war, and particularly when it comes to plans for increasing production on the stalk and on the hoof, Canada is three years wiser than America, with a wisdom born of long black-bordered casualty lists, big undermanned ranches and small new gardens. It may be, therefore, that the tale of what Little Brother has done and is doing will help Big Brother to swing his vast forces into line.



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American women went about gardening scientifically—they studied it under instructors. Here are women running seeding machines on the farm of the New York State Agricultural School at Farmingdale, L. I. After a course they are qualified to teach others or take full charge of farms of their own

The inhabited portion of the Dominion of Canada bears about the same relation to the mapped whole that the margin does to this magazine page. There are something under ten million people planted firmly in the settled strip, owning besides their own profitable real estate, 400,000,000 acres of untouched arable land, to say nothing of pulp forests unmeasured, grazing fields uncounted and thunderous water powers the hydrographic survey has never bothered about, stretching on up into the Hudson Bay Company's infinity where 20,000,000 caribou wander at large, despite the present high cost of beeksteak.

The Dominion has already

School gardens comprise an appreciable proportion of the acreage devoted to patriotic patches. New York has approximately 1,150 *acres under the war plough; Boston,* 1,500; *Chicago,* 8,000; *and the school children in Philadelphia are cultivating about* 80 *acres. Parks and vacant lots are used*



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The private schools are not far behind the public. At Rosemary School in Greenwich, Conn., (illustrated above) each girl is responsible for twenty-five hills of potatoes. The gardening classes are under the instruction of Ernest Thompson Seton



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The farmerettes study gardening plans the way the rookies study war maps and apply the practical principles in work which extends far into the evenings. Farmers in New York State are paying these girls $2.50 a day after they graduate

supplied 500,000 of the most cold-bloodedly efficient soldiers that the Allied forces can boast, to say nothing of millions of money and shiploads of shells. But what the fighters need more than pence or projectiles is that for which Canada has put up the greatest grain port in the world—Fort William and Port Arthur with their combined elevator capacity of 43,000,000 bushels. Number One Hard Wheat is, in the last analysis, the shot that will wing the Prussian Eagle.

Patriotism, Production and Thrift

January, 1915, say the Dominion Government launch its advertising campaign for "Patriotism and Production," and despite the thousands of men who had exchanged a seat on the tractor for a stand at attention, 18% more of the billiard table prairie was put under cultivation, the sun shone according to the best Canadian traditions, the showers came in on the chorus, and the result was a joint Thanksgiving Service held by the Baltic Exchange and the National Foodstuffs Association in the little old church of St. Andrew Undershaft in London, England. There never had been such a harvest nor, incidentally, such profit to the farmer for his $2 wheat.

But January, 1916, intensified the problem. It still took 25,000,000 pounds of food a week to satisfy the French troops around Verdun alone, and the Allies still called for more Canadians in khaki. Production could be increased, but not with such leaping percentages as last year. The second campaign was therefore called "Production—and Thrift." Canada would consume less of her own product if she were careful and there would be more to send to England. One ship out of Halifax can make two Liverpool trips to the South American ship's one—and four trips to the single arrival reported by the bark from India or Australia.

The course of 1916 saw all the Provincial Governments lined up under the Federal banner, and wig-wagging from the tops of their respective grain elevators. This year also brought out the Vacant Lot gardener who believed that the man with the hoe who raised his own vegetables could free the hands of the man with the gasoline plough who wanted to work for the Allies. In addition he would help the harassed railroads who had contributed thousands of men and hundreds of miles of torn-up track to the Allies. John Smith's potato, f.o.b. the kitchen door, would make Lord Shaughnessy sleep o'nights, and would even bring a smile to the austere lips of the little Welshman himself.

Toronto had had 120 vacant lot gardens back in 1915. Nineteen sixteen trebled the number, cleared $9,000, and convinced everybody that the Medical Health Officer knew what he was talking about when he declared that enough vegetables could be grown on the 2,000 acres of available backyard space within the city limits to feed the 500,000 Torontonians all year.

Ottawa, the capital of Canada, is a sleek, conservative and slumless little city. St. Andrew's Presbyterian Church owned a considerable area of unoccupied land known as the Glebe. The elders brought their brains to bear on it; had it ploughed, harrowed, divided into 128 plots and advertised in the papers. Any citizen who wanted exercise and potatoes would please step forward. One hundred and seventy-five applicants presented themselves, the lucky section of which toiled successfully, took part in a "patriotic vegetable contest" and are at it again this year.

Regina was another city that made the desert blossom as the rose, adding a co-operative seed buying scheme to its achievements. Flowers were grown along the front of the potato plots, and the street car sightseer's impression of the capital of Saskatchewan was, in consequence, better than it had ever been before.

Gardening O. H. M. S.

But it wasn't until the blood-red sun of January 1st, 1917, boiled over the edge of a war-wearied world that Canada really called up the reserves in her production campaign and prepared, as one blithe newspaper songster expressed it, "to beat the Kaiser with a spade—in—your—own—backyard!"

The Dominion Government now has seventeen distinct advertising campaigns in

(*Continued on page* 60)

LILIES — THE PERFECT FLOWER

The Varieties To Put In Your Garden Today
Their Cultivation and Landscaping Possibilities

F. F. ROCKWELL

IF a general election could be held to decide what is the most popular flower, I wonder how near the top of the list the hardy lilies would stand? Perhaps they would be "first choice" with comparatively few people. But I am sure that so many flower lovers would give them second or third place on their ballots that they would receive more votes than any other flower, with the possible exception of the rose.

At any rate, the flower gardens or grounds that are planted without some of the hardy lilies cannot be perfectly satisfactory. They have a graceful stateliness which is equaled by no other flower. Their queenly dignity never lacks naturalness, and they are free from any appearance of artificiality. Even the most recent and splendid additions to the list, such as the Regal lily, and the Sargent lily, investigation shows that we owe to the brave foot of the explorer rather than to the skillful hand of the hybridizer.

The Lilies Stand Alone

There is no other flower that ranks so high as the lily for individual beauty and for general effect in the garden landscape. One clump of tall lilies against a suitable background of shrubbery or evergreens will prove to be the focal point of attention, no matter how lavishly other flowers have been used. Their attraction is largely due to their simplicity—and that in itself is a sermon in a nutshell, or rather in a bud, on the whole art of garden design. Notwithstanding this fact, lilies have not been generally used for beautiful effects in landscape work. Too often they are planted in a bed by themselves, in an assortment of different kinds, evidently designed as a beginner's collection. The stately flowers which should stand like queens among their pretty but less imposing sisters, herded together in a bunch by themselves! As though there had been a social revolution in the flower bed and all the innocent but offensive princesses had been bundled together there to await the decision of the council of work-a-day flowers as to what their fate should be!

Certainly this is not because other uses for the lily are wanting! They are good for as wide a variety of uses as almost any flower that grows. Take for instance their advantages as a flower for naturalizing. Some of the finest are perfectly hardy, and will continue to bloom indefinitely from the first planting. Many of them grow naturally in open woods, or in meadows where they are shaded a good part of the day. Grouped in naturalistic effect in the shrubbery border or among low-growing shrubs, they find quite an ideal condition, since the soil about the roots is kept shaded and cool, and is mulched naturally in the fall with leaves and decaying humus, while the tall flower stalks push up easily through the shrubbery branches into the full light. The foliage of the shrubs sets off the beautiful blossoms to perfection.

When God in His Garden had striven
On the eve of the first Sixth Day,
And wrought from His palette the flowers
For a sign He approved of play,
And breathed in the petals about Him,
As a symbol of soul—perfumed—
He paused from His eon-long labor,
And smiled—and the lilies bloomed!

In more elaborate gardens, where a larger collection of the hardy lilies is desired, they may be grouped in beds in a section of the garden where they can be given the special soil and drainage which some of the less hardy varieties require. If possible, the bed should be placed where the blooms will have a suitable background—a building, a fence, or tall shrubs—for in most varieties they are so tall and imposing themselves that among the ordinary flowers they look about as much at home as a couple of grown-ups at a children's tea party.

A much more effective way of utilizing your lilies, however, even if you have quite a goodly number of them, is to distribute them through the hardy border. They should be carefully placed in the background, near the taller growing things, where they will form fit climaxes in the general garden scheme. As lilies are especially well adapted for growing up through other things, they lend themselves readily to use in the mixed border.

Perhaps the most effective and pleasing way to plant lilies where soil conditions will permit, is to scatter them in small, isolated groups, in carefully selected positions in the garden, against buildings or fences, against or in the shrubbery plantings. If the gardener has artistic sense enough to make happy selections in choosing the spots where these high lights are to go in the general garden picture, they will make a very beautiful effect. By a careful selection of varieties, flowers may be had from late June until frost. Since they range from 18″ to 8′ in height, the gardener has a diversity of material ready to his hand.

A very simple guide to the best arrangement of the varieties is found in a number of light stakes, cut to various lengths, and marked with the season of bloom of the lilies of corresponding height. These may easily be tried in various positions, and will be of tremendous help in assisting one to visualize accurately the exact effects. When one stops to think that these plantings may remain for years, it seems only common sense to go to some trouble in getting them just right in the first place.

What the Lily List Offers—Various Types

While the list of hardy lilies looks short and sweet compared to the endless items in any comprehensive offering of tulips or dahlias or gladioli, it is just as complicated a matter to "round up" the lilies, because they are for the most part very different. While they may be classified by color or height or season of bloom, perhaps the clearest presentation may be made by considering them in a few main groups, based for the most part on geographical origin.

The Japanese lilies may first be considered. Most important among these are the auratums and the speciosums. Everyone knows the "golden-banded lily of Japan." It is enormous in bloom, often 8″ or 10″ across; white, spotted crimson, with a broad golden band down the center of each petal. It grows to a height of from 4′ to 5′ and flowers in August. *Auratum rubro-vittatum* is similar, but with a crimson instead of a golden band; while *Auratum platyphyllum* is pure white with a golden band.

The speciosum group has steadily increased in popularity. They are especially valuable for permanent beds and borders, for they are among the hardiest. They attain a height of 3′ to 4′, and continue in flower during the entire autumn until frost. *Speciosum album* and *rubrum*, or *roseum*, are the two forms best known; the first is pure white and fragrant, the latter shaded with pink and spotted with rosy crimson. *Speciosum magnificum* is the most deeply colored variety, being heavily spotted and shaded with rich crimson. It has very large flowers, and is especially fine in every way. The so-called "yellow speciosum" (*Lilium Henryi*) is an orange or apricot yellow, shaded with brown; it is very robust in growth, usually attaining a height of 6′.

The Chinese lilies have come into prominence recently through the fine work of Mr. E. H. Wilson, of the Arnold Arboreum. Most important of the new additions



Madonna lilies show best against a dark background which sets off their pure white, trumpet shaped flowers. Do not mass too thickly



Close inspection of a lily discloses an interesting structure. The dark mass on the lower segment is pollen

tions is the Regal lily, which has been awarded three gold medals. It is absolutely hardy; the flowers are white, faintly suffused with pink, with a shading of golden yellow at the base of the trumpet, which is in form similar to the popular Easter lily of the florist's window (*L. Harrisii*). Unlike that variety, however, it has a delicate jasmine-like perfume. It is 4′ to 6′ high, and blooms early in July. *Lilium Sargentiæ* is similar in the size, shape and color of its blossoms to *L. Harrisii,* but attains a height of 6′ to 8′, and blooms later than the red Regal lily, coming along in the latter part of July.

Native Varieties

While most of our hardy garden lilies are from Japan, China and Southern Europe, there are several native sorts which are really beautiful. The most graceful of these is the Canadian bell-lily. It is a pure golden color, with small black spots. It grows from 2′ to 4′ high, blooming freely during midsummer. I can well remember following close on the swinging scythes to gather these lilies by the armful in the wake of the ruthless mowers. There is a crimson form, *C. rubrum,* just as hardy and satisfactory. Another native is *superbum,* the scarlet "Turk's Cap" of our woods and meadows; pretty, but lacking the airy grace of the others just named. It grows to about 5′ in height, blooming in July and August.

Space is lacking to describe in detail the standard varieties, such as the tiger lily, of which there are two new forms, *splendens,* and *Fortunei;* and also a double-flowering form, *flore-pleno.* Then there are the Madonna lily (*L. Candidum*) always popular because of its pure white fragrant flowers, and its early season of bloom; the coral lily, (*L. tenuifolium*) 1½′ high, with fiery scarlet flowers that bloom in July; *elegans,* about 2′ high, bearing its yellowish orange flowers as early as June; *Wallacei,* orange scarlet, with chocolate spots, which grows to 3′ and holds its beauty back until September; *concolor,* one of the most brilliant scarlets of all, some 2′ high; *Martagon,* of a purplish crimson shade, with darker spots, 3′ high, blooming in July and August; and the "leopard lily" (*L. pardalinum*), scarlet yellow, with maroon spots, growing 3′ high.

Many plantings of lilies prove unsuccessful for one of two reasons: they are planted too shallow; and care is not taken to provide good drainage. Plant your lily bulbs deep—6″ to 8″ for the native and miscellaneous varieties, and 12″ for the Japanese sorts, which form root above the bulbs. Plant only in soil which is naturally well drained, or has been dug out to a depth of 2′ or so, and given a drainage layer of cinders or pebbles before being refilled. Most of the lilies like coolness and moisture, but they will not survive water standing about them in the soil. In planting, make the holes sufficiently deep and large so that several handfuls of sand may be placed below and about the bulb before the soil is filled in. If manure is to be used at all, it should be old compost, thoroughly decomposed; a little fine bone will do, and is safer. All soft, loose-scale bulbs should be placed on their sides in planting; this will prevent water working into the heart of the bulb and rotting it.

The native bulbs and some of the European varieties are usually shipped during the latter part of September. Plant them as soon as they are received. At the same



The erect blossoms of Lilium croceum are a bright orange-yellow spotted with purplish black in the center

time prepare the soil for all plantings of such bulbs as do not arrive in this country until late, such as *auratum, speciosum, Henryi, Batemanniæ* and *Krameri.* If they have not been delivered by cold weather, cover the bed with a mulching of leaves or straw deep enough to keep it from freezing, and you will have no trouble in planting when they finally do come in. It is well to request on your order that bulbs of the Madonna lily be shipped as early as possible, in a separate shipment if necessary, as it is very important to get this variety into the ground as soon as it can be had.

Protection and Disease

During the blooming season it is well to protect the stalks of the lilies against wind, which will break them down. The stalks should be tied to a tall bamboo stake with a loose loop of soft twine. This trouble can be obviated, however, by planting the lilies in a place where they will be sufficiently protected from the wind.

Fortunately, the lilies are fairly disease resistant, and it is only occasionally that the gardener will have to help them fight pests. Worms sometimes attacks the bulbs, but these can be offset by the sand in the soil and by not using fresh manure. Sometimes mice attack the roots, and for this the ordinary trap or poisoning methods will be found effective. For aphis, spray with kerosene emulsion. Several fungous diseases are natural to lilies, of which the worst is Botrytis. The presence of this is shown by rust-colored spots on the leaves and flowers. The diseased part should be cut off and burned and the other plants sprayed with Bordeaux mixture. If a whole bed is affected, it must be dug up, root, bloom and stalk, and burned.

Preventing Freezing

In the fall, on the approach of freezing weather, the bulb bed and new bulb plantings should be given a mulch of manure or dry leaves. Some of the lilies appear very early in the spring, and to prevent their being frost bitten it is a wise measure to cover the plants with an old sheet.

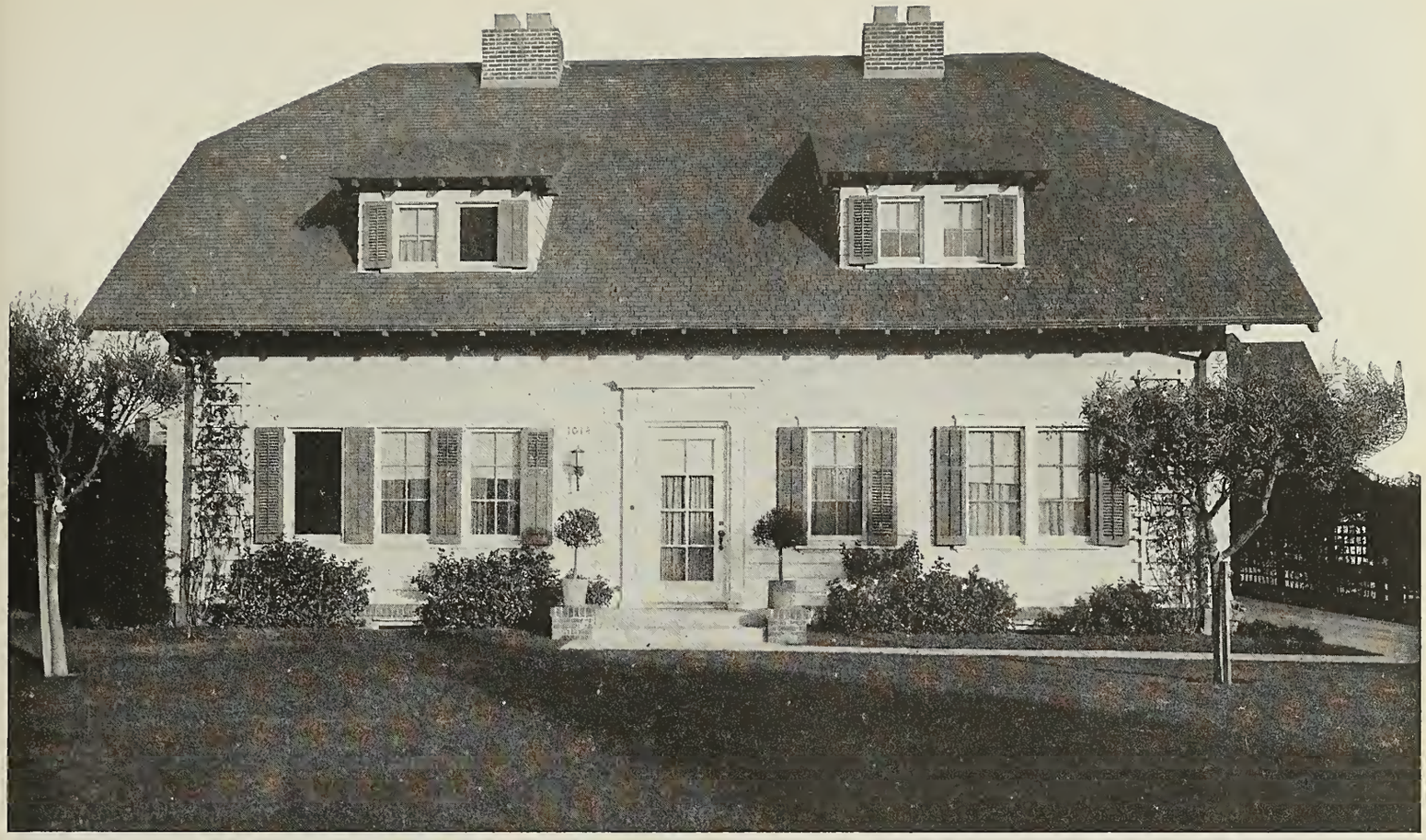
The perennial gardener — she who has loved and lived in her garden for many years —knows the necessity for making her garden a year ahead. This wisdom the amateur must learn. And in no detail is this more necessary than in the planning for lilies.

Too many of us think of a garden as the work of one year, whereas it really is the accumulation of many years' work. If you want the full beauty you must labor for it. The list of available lilies presents a peculiar phase of this work. To get the desired results one must choose carefully, experiment, throw out and do the work over again.

If your garden contains no lilies this year, or if those you have are badly placed or unsuccessful, anticipate your spring work by drawing up a plan for next year's garden and locate the lilies on it. This will assure you some measure of success next year. With the bulbs ordered from reliable houses, with the ground prepared for their reception, you need only plant as directed here and await the beauty to come next summer.



Two forms of Lilium speciosum—rubrum and album. The latter is unspotted white with a faint pinkish tinge



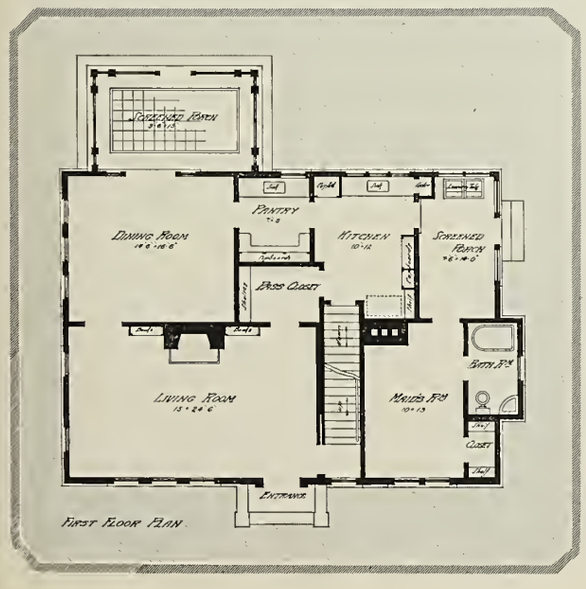
The small house should not be simply a replica of a large house. It must depend on simplicity and compactness both for its exterior success and its interior livableness. In this case a cottage type of the simplest lines has been developed. A slight irregularity in fenestration together with the brick trim of the entrance makes an interesting front facade. The proportions are graceful and the details refined. Shingle has been used to clothe the timber frame and the roof. The wide overhang of the eaves and the exposed modillions give a variety of shadows. The exterior is painted white, the shutters dull green and the roof shingles are stained dark gray

THE RESIDENCE OF E. R. WILLIAMS, *Esq.*

AT PASADENA, CALIFORNIA

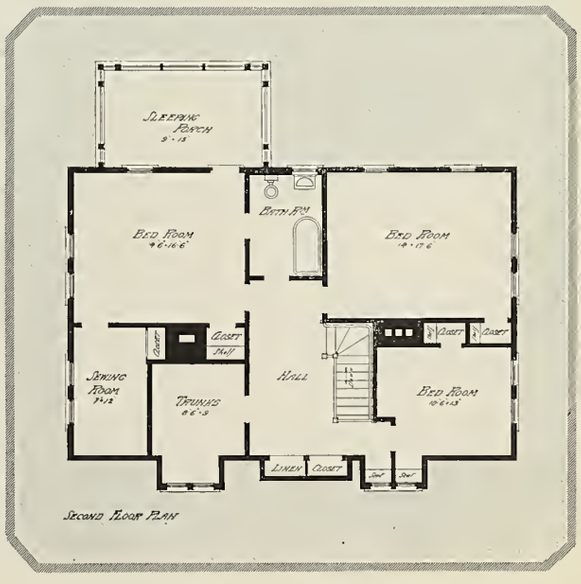
REGINALD D. JOHNSON, *Architect*

♦



Convenience characterizes the first floor. The living and dining rooms are well lighted and nicely proportioned. The woodwork throughout is finished in white enamel and the walls are papered. In the living room the paper is gray, with yellow chintz curtains and a brick fireplace with a Colonial mantel. The dining room is papered in dull green

The exterior view gives the impression that the second floor is merely a large attic, but on the contrary it contains three bright, cheerful and well-ventilated bedrooms, a sleeping porch, a sewing room, bathroom and large trunk room. The windows of these are in the gables and at the back of the house, to the east





It is not uncommon on English estates for the children to have a garden all to themselves, where they can play undisturbed and safely, and where their destructive proclivities can do little damage. At Madresfield Court, Worcestershire, the seat of the Earl of Beauchamp, is a stretch of lawn fenced in with plaited wattles and hedge, devoted to the children alone. One wonders if these children have to keep in order the flower border inside the fence. American children would



From gardens across the sea we Americans can learn many a little touch that will enrich us. Here at Madresfield Court, for example, is a treatment of stepping stones quite different from anything one sees in the States. The stones are high, set in the stream and not bridged. They carry the path over two brooklets and up past fern banks and ivy to the open expanse of a terrace beyond

IN AN ALLY'S GARDENS

Views from Five English Estates

Photographs by H. N. KING

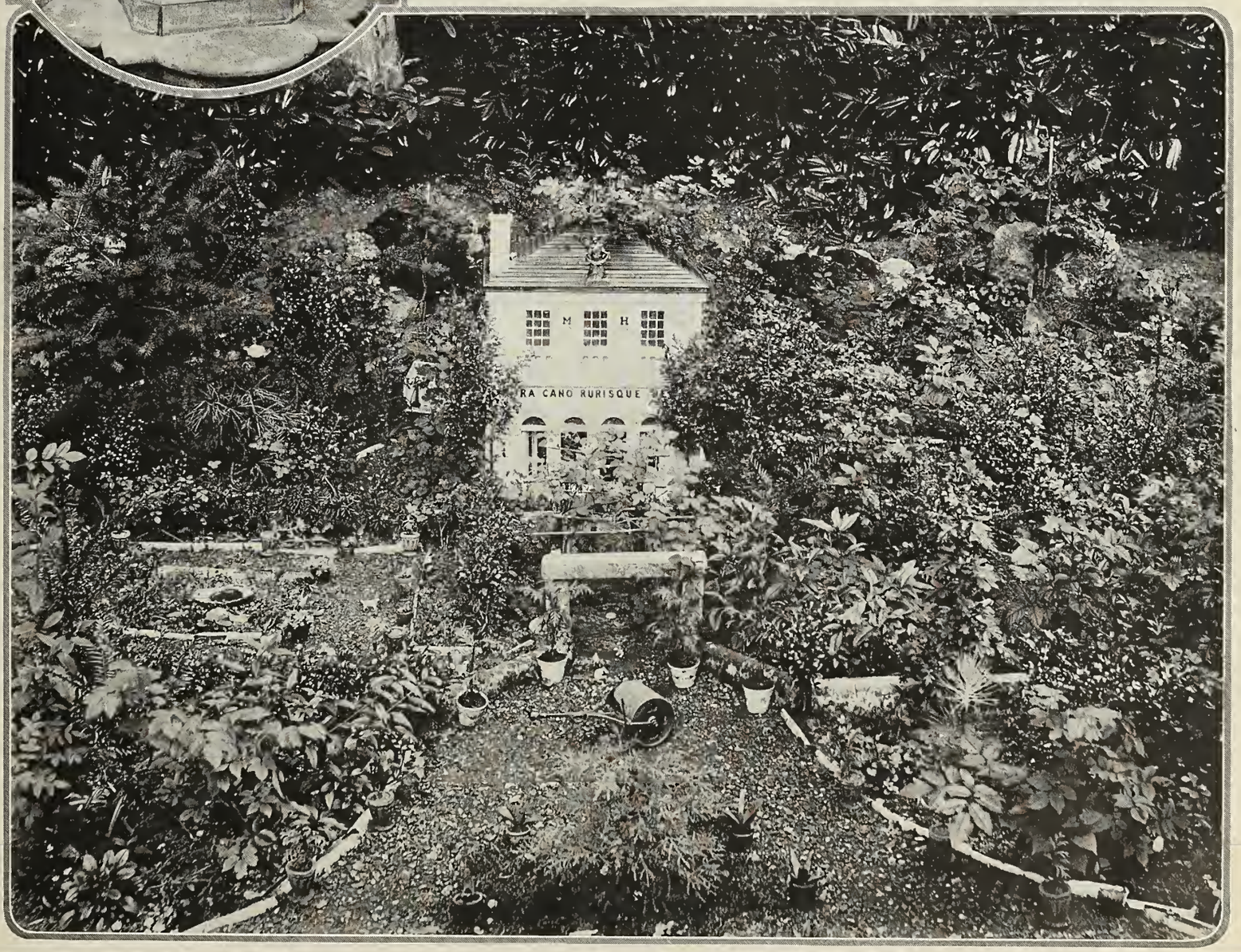
In the grand old days when men measured time by noon marks and sundials, their ingenuity set up machines of great complexity in the garden. One of them marks the crossing of the garden axes at Wildernesse in Kent, the estate of Lady Hillingdon





The grass step is a device long used in English gardens and now being gradually tried out by landscape architects here. This view is in the garden of St. Catherine's Court near Bath, the estate of the Hon. Mrs. Paley

Not an aeroplane view but a child's garden! It is at Wilton House, Wilts, the estate of the Earl of Pembroke. The size of the garden can be guessed by the fact that the roller is no larger than a tin of condensed milk



THE WISDOM OF TOADS

DID you ever go toad-hunting? This is the season for it. You may not think it a high ambition, but for me there is quite as much uplift in it as in prowling among the dead images of the Vatican, and there are days in life when it means more than all the art of the Uffizi.

The best sonnet ever written needs mending when compared with the song of a hop-toad. A toad is always singing the green life of the world, the amplitude of light. This doesn't keep him awake the whole year round, but no inspired soul could ever claim the distinction of such enduring pleasure. Still, when you think of it, who can say that he hasn't some underground ballads of his own, concerning which we have no knowledge?

I have never discovered that the toad grows any handsomer year by year, but it's the tendency of the most of us to wane a little. I have sometimes thought a frog in his white choker and apple-green trousers was a little prettier than a toad, that he spoke with a wiser tongue, had better lungs, and greater poetic powers; but he is not of such reflective turn of mind as is the toad. Then, one can get near enough to a toad to obtain some spiritual refreshment; I have not always found it so among men.

♦

THERE is always something about a toad that suggests shrewdness and good sense. In the first place, he minds his own business. Like myself he is a creature of the earth, possessed of personality, an absolute believer in the resurrection—a day by day reappearing, as fresh and sure as spring appears, a continuous sequence of hopes, dreams and aspirations, growing out of the creative breath and light of things, redeeming us from evil, winning us toward good. My friend, the toad, may not understand all this (neither do I), but he seems to have that same confidence in life that I have, accepts his blessings complacently, as a matter of course, and believes in being at peace with the world.

The toad is mentally alert from the first of May till things freeze up, and lends a helping hand all through fly-time. I suppose we must admit that a toad will work on Sundays, but he must have his three meals a day and they are not otherwise procurable. If you have ever investigated a toad's bedroom, I am sure you found it scrupulously neat, with obvious precautions against the intrusion of strangers, a place of forgetfulness, promise and vision. How much this all seems like our own little apartments! I suppose this veiled existence of rest and seclusion is quite as necessary to his growth and intellectual development as it is to ours.

♦

THE physiognomy of a toad's soul is something we know but little about. It may be a quadrangle or a cube, but I would not dare say there are not some dormant possibilities, some psychic emotion, a definite law of the utmost importance in the evolution of nature hidden away somewhere in a toad's anatomy. A toad may have a clarified sight deeper than any human vision; he may understand the mysterious suggestions of nature much better than I. He certainly has the gravity of a philosopher, and fine manners, though he may have but a limited knowledge of Greek history. Who knows that he is not the reincarnation of some genius who has gone out and left his empty chamber with us? You might think this a rather crude experience, a dubious fate; it may be a step far nearer divinity than ever before. Look about you next election day and see if this appears an impossibility.

There may be such a surprise in store for our very selves. The idea is not of my invention; it is only an echo, and probably a misconception, though I sometimes seem to have a dim remembrance of having passed through a hopping stage, somewhere in my past existence; it may be but the harassing recollection of unusual animation after my grandfather had used an oily-birch on me. (He always made me go to the woods and cut these instruments of torture myself, and I recall too that I slipped my knife into them here and there so they would break easily.)

♦

A TOAD is really a sociable creature, once you gain his confidence. One little fellow yesterday relieved my mind of some troublesome problems, and at the same time propounded some very perplexing ones. In the first place he began to moralize about being dumb of spirit, and having no definite aim in life. We have had these garden-talks on many previous occasions.

"Why," said he, "I know plenty of people that are snowed up all the year round. They seem to have experienced a hard frost somewhere, and go about with icicles hanging all over them; a hot tamale wouldn't thaw them out. They are born critics. They couldn't plant a hill of beans without chilling it so the seed would never come up. The laws of dissolution and new growth do not enter into their religion, and yet for some inconceivable reason they're all the time talking about 'the other world.'"

Then he wanted to know why it was that Christians painted death with such gloomy significance, such barrenness and desolation, and went around in black clothes when there was such beautiful scenery to be had in my back yard.

"Look at the streak of sunlight on that rhubarb leaf," said he.

"Oh," I said, "you old hump-backed poet, I suppose you think death is sunrise, and we never reach the vanishing point."

"Exactly," he replied. "If you had been with me all winter, you'd feel just as I do about it. Look at that long wavy grass over there, and go smell of it. People come out here in my quarters, trailing their silk dresses, and don't seem to have the sense of a clucking hen. Why, a hen has imagination enough to know that when she sets on an egg it's ten chances to one there's going to be a gratifying of her inclinations later. She's just as sure as if 'success' were written all over that egg in red chalk. That hen has spiritual intentions, so has the egg, and there's a whole constellation of good things in sight. Oh, the folly of wise men, and the wisdom of fools! I'm finding new vistas every day, opening new chapters to new stories. See that worm over on that currant-bush? Good morning."

So it is, my little friend is always leaving some lovely impression with me of the simplicity of life, and its tremendous possibilities; the delight of rising early, and the symbolic import of kindness. He looks me straight in the eye, does not appear anxious to attract attention or shine in society, but instead finds companionship in alluring avenues of thought, and is always preaching respectability, "greatness is not," and making the most of what many folks would consider his humble environment.

♦

HE needs a little tonic once in a while, hops out under the balsam-firs and gets it. He has caught the music of the garden, the song of the rainbow, the shower-dazzle, and the fantasy of the dusk. All day long the shade of a rose he makes his temple; a majestic thing to him, I have no doubt. So it is to me. He is continually saying,

"Live in the open, with the rustle and sweet air; health of the spirit is health of the body. Be a good listener, take life as you find it. All things are an illusion excepting those which cannot be estimated by a rule or measure."

HERBERT RANDALL.



VIGNETTE OF TWILIGHT

The strong sweet smell of earth was in the air,
And quiet leaves were falling everywhere
As I walked through the wood; mysterious boles
Of white-streaked ash, like disembodied souls,
Stood hushed in dim recesses, while, afar,
The limpid brilliance of the evening star
Shed silver down the sky....then limitless space
Star-scattered, bloomed above my upturned face....

HARRY KEMP.



Beals

FARTHEST FROM THE TRENCHES

Never before have we had such need of gardens. In this hour when the mind is torn with rumors of shell-shattered trenches and numbed with the statistics of suffering incomprehensible, it is well to seek in the garden the peace of green growing things. There is balm in the kindly shade of trees, rest in the silent mirroring of a lake and ennoblement in the faint high crest of iris—the flower of France. Such a glimpse can be caught in the garden of Morton Nicholls, Esq., at Greenwich, Connecticut

COLLECTING CONSOLES

♦

AT first thought it would appear both ambitious and somewhat footless — this hobby of collecting consoles. But that depends on how you consider collecting in general; on whether you realize that you may make a collection of purely practical objects or of curios with uncertain decorative value. For both of these are prized by the collector.

Thus, one might not be inclined to consider house furnishings collections at all. But when some order enters into their selection and arrangement, they virtually become collections just as, on the other hand, an aggregation of medals, a cabinet of jade or a chest of Georgian silver can be made to play a decorative rôle in the house when well placed.

It would, of course, be out of place to expect a cottage to provide the proper setting for Louis XIV consoles, but just how lovely some of the Adam console tables appear in the home of moderate aspects can well be understood.

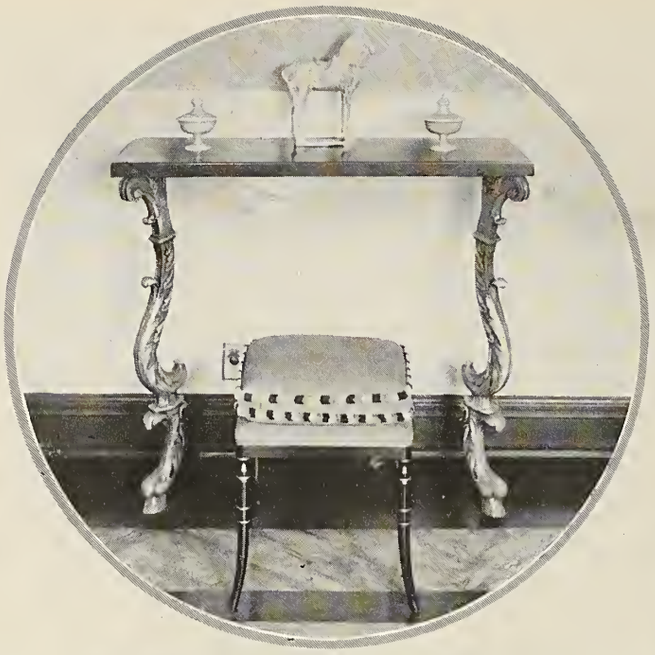
The Origin of Console

The use of the term *console* in this connection has been a matter of some dispute. It is reasonable to suppose that it was borrowed, because of the bracket supports—as distinguished from tables with four legs—from the French architectural term *console,* a bracket support.

Since the idea came from the French, we must expect to find some of the earliest and most beautiful consoles in French period furniture. Some of the most notable ones to be found in America are in the collection of the Metropolitan Museum of Art in New York. Fortunate it is that these are available for public study, for many modern furniture makers have been able to reproduce with fidelity the designs of these wonderful old consoles.

Collectors, of course, do not primarily seek reproductions, but many of the foremost among them realize that where originals are not obtainable, unusually fine reproductions are to be welcomed. The desirability lies not only in age, but in intrinsic beauty. I for one believe that much pleasure can be had from the possession of fine reproductions of certain things, consoles among them.

Genuine antiques are the things we naturally strive for first of all, and consoles present a field that is by no means forbidding, even for the moderately filled purse. To be sure, the rare French consoles of the early Louis periods are not to be had at every turn—the cataclysmic war in Europe has rendered them still rarer —but there are English consoles and console tables and others by early American furniture makers that are surely worth hunting out. Their suitability to the scheme of the small house commends their preservation and insures a revival of interest in their modern use.



The modern console can combine many characteristics of the French designs and still be simple and consistent. This was designed by Walton & Watson, decorators



A console with plinth, from the period of Louis XVI, showing one stage of development from the table

The console below, also from the period of Louis XVI, shows the bracket instead of the full length plinth



THE EVOLUTION OF THE SHELF

GARDNER TEALL

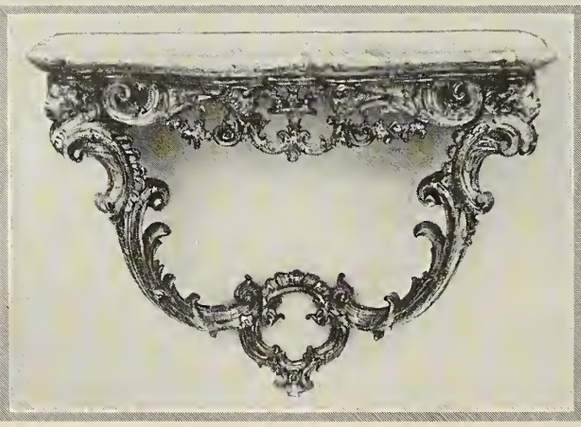
A Universal Design

Practically all of the 18th Century furniture makers constructed console tables. Gilded furniture in all its gorgeousness found favor in England shortly before 1720, and the consoles and console tables were unusually well adapted to finish and decoration of the sort that suggested the magnificence of Louis XIV and, later on, the elegance and richness of Louis XV. During the Empire period some were elaborately decorated in white and gold. With the advent of the Napoleonic era, the console and the console table still held sway. Indeed, I do not think they have ever lost favor, and the last few years have seen a remarkable increase of interest in both furniture forms on the part of decorators and collectors of fine old furniture. Moreover, the console has not only interested but influenced many of our present-day architects.

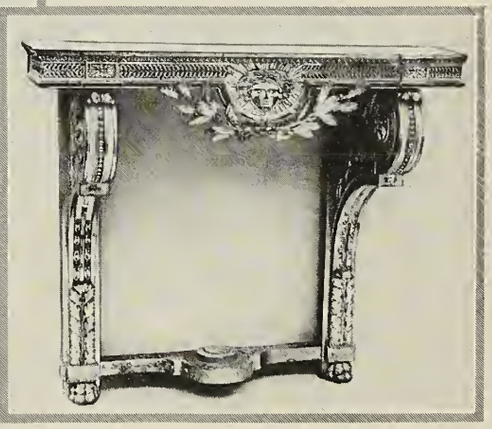
The console and the console table are by no means confined to the furniture makers of France, Great Britain and America. We



In the period of the Regency the supports developed the most elaborate decorations. The top was usually marble



All the elegance of Louis XV is crystallized in the richly gilded design of this console with its heavy marble top



A Louis XVI console of carved and gilded wood throughout. These and other photographs by courtesy of the Metropolitan Museum



One of a pair of early Hepplewhite console tables in curly satinwood. The decorations are inlaid with vari-colored woods instead of being painted. It dates from about 1790



One of a pair of Adam satinwood console tables. Decorations are inlaid. The stretchers are a later development. From the period about 1790. *Courtesy of R. W. Lehne*



An exceptionally fine reproduction worthy of the collector's attention. Deep cream enamel base; high lights of carving touched with gold. Courtesy Hampton Shops

find both forms in early 18th Century Italian furniture, and in Spain, Austria, Germany and Russia one also comes across types of consoles that, dependent as they nearly always are on French models, still exhibit occasional variations in design that link them to the art traditions characteristic of the land of their manufacture.

18th Century Types

Formal apartments and the smaller reception rooms of the 18th Century houses of more or less pretension came to feel the need of what one furniture lover aptly called "a table that was not a table." In fact, Sheraton insisted that portables, as he called consoles, were indispensable in the drawing room. Marble shelves the width of small —and sometimes, indeed, of very large— tables were supported by brackets along the wall, bringing the shelf to the height of a table top. In earlier examples the bold, florid and exaggerated types in soft wood, carved and gilded, often carried decoration to extremes. The consoles found place beneath great mirrors, as on this page, and occasionally beneath large paintings, tapestries and the like.

In early consoles there was great variety in their supporting brackets, the *motifs* of ornament being taken from flowers, foliage, parts of the human form, animal and bird forms, rococo vagaries, and so on. During the Empire the eagle came to be popularly employed as a console support by the French furniture designers of the time. In the collection of the Duke of Beaufort are a number of the finest examples of the eagle consoles. There are also some fine examples in the state dining room in the White House. Before long the earliest forms of console supports gave way to more extensive supports and finally these reached the floor, as in those consoles which have the cabriole form of support.

Sideboards were unknown during the first part of the 18th Century, but when the console table was introduced into England, it rapidly developed from the French idea of the luxurious console for ornament's sake into the generous console table for utility's sake, which we soon find in the English dining rooms. It did not take long for this to suggest the sideboard.





Wallace



Beals

The position for the console is directly against the wall beneath a tall mirror or tapestry. The placing of this Louis XVI console is after the accepted fashion

The Influence of Adam

Reference has already been made to the interest in consoles on the part of the architects of today. This brings to mind the fine console tables of the Brothers Adam—pieces which the collector will do well to acquire whenever the opportunity presents itself—for Robert Adam was an architect who designed furniture but was not himself a cabinet maker. Grace M. Vallois, the author of "First Steps in Collecting," says of him: "To Adam more than to anyone else we owe the marked classical taste of the late 18th Century. Robert, the best known and cleverest of the three brothers, had a natural leaning towards this style of art, and he early determined, if possible, to steep himself in the traditions of classic art. In 1755 and 1756 he made a long artistic tour, visiting France and Italy, but neither of these countries gave him just what he wanted, which was to see a house of the old Romans and absorb into his brain their ideas on domestic architecture and adapt them to the requirements of the 18th Century. He attained his object in 1757, when, accompanied by the French architect, Clérisseau, he gave himself up to the study at Spalatro in Dalmatia of the remains of Diocletian's palace."

In finding a place for the console in the modern residence, it is well to remember its original use. Under a long mirror in the drawing room was the way it was generally placed, the tables being used in pairs to effect a studied balance. It can be advantageously placed in the hallway, where its dignity will add to the character of the entrance and at the same time take up but little room. In dining rooms consoles are arranged to serve as sideboards.

The type of console will naturally determine the type of mirror or decoration suitable to hang above it.

In the center above is a Hepplewhite console table in apple-green with decorations of garlands and a cameo medallion. Bow front and concave sides. About 1790

THE TWELVE BEST FLOWERS FOR A GARDEN OF GOLD

Here Are Those Which Will Fill the Garden with Sunshine Color the Season Through, from Daffodils in April to October Pompons

GRACE TABOR

A CURIOUS color, yellow; one that provokes great enthusiasm or great condemnation. Poets have made it synonymous with melancholy, envy and jealousy. Modern slang has made it expressive of all that is despicable in journalism. Always it has been applied, in the vernacular, to the coward and craven-spirited.

Yet somewhere, someone has declared that yellow must be God's favorite color—for is not the great orb of life as yellow as gold? And is not gold, most precious of earth's metals, yellower than anything else we know? And are there not more yellow butterflies than any other color? And does yellow not tinge all creation, from the wing of an oriole to the furry, low creeping caterpillar? And is it not the hue of ripening grain, and of more flowers—the common, abundant flowers—than anyone can name?

Color psychology has long recognized yellow as the peculiar vibration that stimulates creative activity—the positive, assertive element in color. Anyone who has ever spent a few days or even hours in a room done in yellow, walls and all, will bear witness to the truth of this. It speeds up the most sluggish in spirit and makes rest impossible.

That is just the peculiar quality of yellow as a color; it is stimulating. And those who like it, like it intensely, while those who do not, hate it with an equal degree of fervor.

The Yellow Garden of Cheer

All these points are worth a thought, if you are going to make a yellow garden; and if I were you, and had the space, I should make a yellow garden somewhere. Because a yellow garden is going to be a cheerer-up for dark days and dark moods.

By the same law that puts blue flowers in cool, shadowy places, yellow flowers should go where the sunlight falls brightest all day long, where they will vie with its golden light and reflect it back and intensify it a thousandfold.

A yellow garden is a sun garden preëminently—a pool for sunlight storage, just as a blue garden is a reservoir for the infinite reaches of the blue and wind-swept heavens.

There is nothing subtle about yellow itself, but there are yellow flowers that show the most elusive tintings. It is quite essential in arranging a yellow garden that these varying degrees of color be liberally introduced. Only such handling will avoid a flat, monotonous effect.

The difficulty of choosing the plants for a yellow scheme of coloring lies in the embarrassment of riches. One scarcely knows how to omit so many that are excellent, yet must be omitted if too great variety is not to result. What shall be rejected, for example, among the daisy-shaped flowers? There is the leopard's bane (*Doronicum*), the sneeze-wort (*Helenium*), the hardy sunflowers (*Helianthus*), the rudbeckia or cone-flower, and the anthemis. All are good and choice is difficult.

The Essential Flowers

Instead of eliminating, it seems better to begin the other way about, listing those that are so important that they simply cannot be omitted. Among the daisy-like flowers—the *Compositæ* of botany—we must surely have leopard's bane, with its beautiful masses of bloom in early spring. St. John's-wort is another necessity (it is curious, by the way, how many of these yellow flowered plants are "worts" or "banes," indicating the staunch belief of our forefathers in their medicinal properties), for there are few lovelier flowers than *Hypericum Moserianum,* wide open and something like single yellow roses, with the greatest fluff of yellow stamens at their centers of any flower I know. The plants themselves are very graceful, too—the branches slender and drooping as if the weight of their floral gold were too much for them.

Of course, a large space must be filled with the old-time day lilies. *Hemerocallis* is the name of these, and there are enough varieties, blooming at different periods, to extend their season quite through May, June and July. *Hemerocallis* "Queen of May" is the earliest to bloom, a hybrid of very luxuriant habit with stems 3′ to 5′ high and as many as a dozen or twenty flowers on every stalk. Not only is it early, but it continues in bloom for two months or thereabouts and is all in all a gorgeous affair. The color of its flowers is very rich, the shade which artists call Indian yellow.

A small variety is *Hemerocallis* "gold dust," somewhat the same in color but with the backs of the flowers deepened into a bronze. This blooms at the same time. It is not as fragrant, however, as the old lemon lily (*Hemerocallis flava*) which is usually about 2′ high, with lemon-colored flowers which blossom in June and July. This is the lily of very old gardens, where great clumps of the plant have lived honorably through generations. Another that flowers about the same time is *Hemerocallis aurantiaca,* orange in color, 3′ to 4′ high, and fragrant. Last of all to bloom is *Hemerocallis Thunbergii,* with flowers the color of the wild buttercup, and stems 4′ high. This blooms through July.

Every one of these ought to be used, and in considerable abundance. And before them there may be a mass of the yellow Iceland poppy, one of the most ethereal and spirited flowers in the whole catalog of garden blossoms. Even the foliage of this is decorative. It is of a lovely brilliant green, tufted so that it covers the ground well. From it the foot-high, slender flower stems rise, quite naked their entire length, bearing tremulously the delicate flowers, upstanding like little golden goblets.



So strongly vertical in effect are the hollyhocks that they should be used with judgment. As accent points to break up the horizontal masses of other flowers they serve an important end

Other Good Species

The native butterfly weed is not appreciated as it ought to be, though it makes a charming garden specimen. Its closely packed umbels of small flowers are a brilliant orange, and come in July and August. They stand about 2′ to 3′ high. The plant is of the milkweed family, and this family lives under a curious necessity for insect pollination. The pollen is sticky instead of being a dust, and coheres into a tiny waxy mass which is removed in a lump by the bee or the butterfly that happens along at the psychological moment, to be borne as a burden either by the



To close the season use the best yellow pompon chrysanthemums. These and goldenrod will carry the yellow of summer into autumn days

And for the early spring, the yellow garden without narcissi is unthinkable. Of the numerous varieties Emperor is one of the showiest





Of the twelve yellow flowers you cannot be without, the columbines are unique in their beauty of coloring and fragile grace of form

creature's legs or its mouth to the next blossom where it adheres to the stigmas already awaiting it.

This butterfly weed or pleurisy root, is *Asclepias tuberosa*. *Asclepias incarnata* is the stately and sweet-smelling milkweed of rosy-purple flowers and roadside association. The plant is perennial and of easy culture, and it is hard to understand why it is not more often seen in the garden.

Some Spike-Flowered Sorts

There are not as many spike-flowered plants among the yellows as in the other colors, and therefore it is advisable to use as many as there are. The yellow-flowered false indigo, or *Baptisia tinctoria,* grows to 2′ or 2½′ in height, and blooms in June. It is not particularly dense in the flower spike, but the spikes themselves are very numerous and show well.

The fringed loosestrife is another plant of spike-flowered character, growing to 2′. Then there is the yellow monkshood or helmet flower, a curious departure from this plant's typical color. It is really the only tall-growing steeple-like flower in the whole list of yellows, reaching a height of perhaps 4′. It is a pale yellow and blossoms in June and along into July.

Very few will care to include the goldenrods, I suppose, in the flower garden; yet when the improvement which these plants show under cultivation once is realized, I am sure they cannot fail to be popular at least in small clumps. The giant of the family (*Solidago altissima*) towers to a height of 10′ and is in its full splendor in October. A clump of this with the 5′ *Solidago* "golden wings" grouped before it, and then the dwarf 15″ *Solidago Virgaurea compacta* spread in front of that, would change the average person's easy tolerance of goldenrod into enthusiastic admiration.

Moreover, a yellow garden ought surely to include what is perhaps more characteristically an American plant than almost anything else in the world. There are two or three species of *Solidago* in Europe and northern Asia, to be sure; but of the hundred or so species in the world, the rest of them are on this side the Atlantic, and mostly in the eastern United States. South America has some, and they trail down through Mexico and along the Pacific coast. I know of few plants that we can claim more completely for our own.

Thermopsis Caroliniana is a plant which grows to 3′, with spikes of bloom during June and July—spikes that have given the species its name undoubtedly, for thermopsis is interpreted "lupine-like." Thus you have an idea of what it resembles, if you do not already know the plant itself.

Of course, it is unthinkable not to have daffodils in a yellow garden—daffodils at the beginning and pompon chrysanthemums at the end. Here we have a dozen species—and still the primrose and the columbine and the coreopsis and the stately hollyhock, which is never lovelier than in yellow with its flowers all crinkled delicately like the thinnest tissue paper, and the globe flower or trollius are left out. In addition, there is the half hardy tritoma of which there is a splendid yellow variety (*sulphurea*) which can ill be spared. Also the tiger lily, and the Turk's cap, the one orange spotted with black and the other a reddish orange.

Obviously, we must have a great deal of space in a yellow garden; or else the list must be gone over and the "superlatively good" picked out from the very good. Thus we come down to daffodils—this time we will take them in the order of flowering—English primrose, leopard's bane, Iceland poppy, columbine, hollyhock, St. John's-wort, hemerocallis, butterfly weed, yellow aconite, thermopsis and the best yellow pompon chrysanthemum which is probably "Skibo." Here are the dozen which cannot be omitted.

Principles of Arrangement

In the arrangement of these, all that has been said as to vertical and horizontal effects, particularly in the article dealing with white flowers, should be borne in mind. Yellow is as startling and as showy as white, and the lines of the composition are going to stand out practically to the same degree. Use therefore masses or "fields" of the lower material, such as hypericum and columbine and the chrysanthemums—these are not so dwarf in height but they mass horizontally and therefore come into this division—and the Iceland poppy.

Break these with clumps of the vertical forms, thermopsis, aconitum and hollyhock, irregularly disposed. Use the early flowering *Doronicum Clusii,* which averages 20″ to 24″ in height, in at least one big mass, scattering at its extremities. Group the hemerocallis in two or three places, in fairly large masses. Different varieties of this last may be used in one mass with good effect, thus extending its bloom in every spot where it is planted.

Finally, introduce clumps of the butterfly weed where opportunity offers, with the primroses in foreground patches.

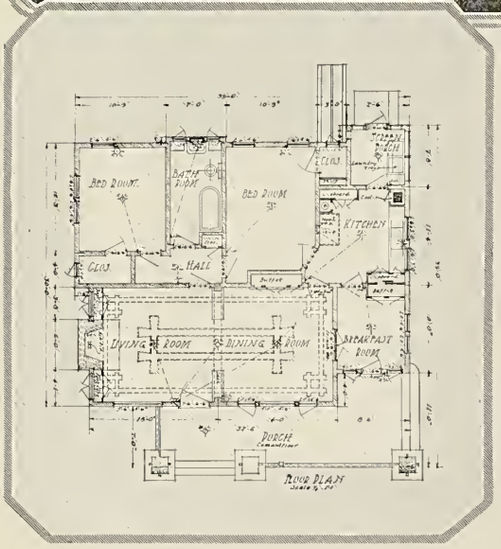
This generalization applies to almost any border. If your garden is in such shape that space in any part of it may be exclusively devoted to one thing, note that the Iceland poppy is practically an all-summer bloomer; that masses of the chrysanthemum will make a wonderful showing in October and November; that the English primrose may very well form an edging to a border planted entirely of one or the other of these, thus ushering the season in as soon as spring arrives; and that all the day lilies in their successive heights, fronted by columbine in either of the two choice yellow varieties—*Aquilegia truncata* or *Aquilegia chrysantha*—will be quite enough to insure continuous bloom from May till the end of July.

Planting a Deep Border

In a border that is deep enough, the autumn flowering chrysanthemums might be ranged next before the lilies, and then the columbines before these, with Iceland poppies in front. This arrangement is safe by reason of its simplicity, whereas it takes no small degree of skill to plant a border in general mixture without having it patchy in appearance.

(*Continued on page* 54)



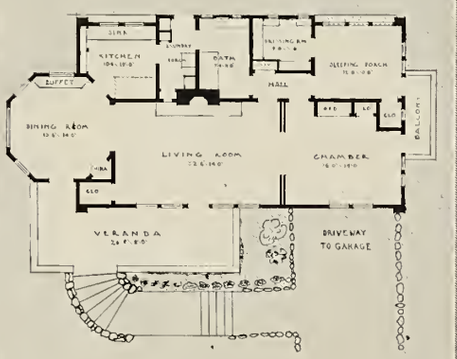


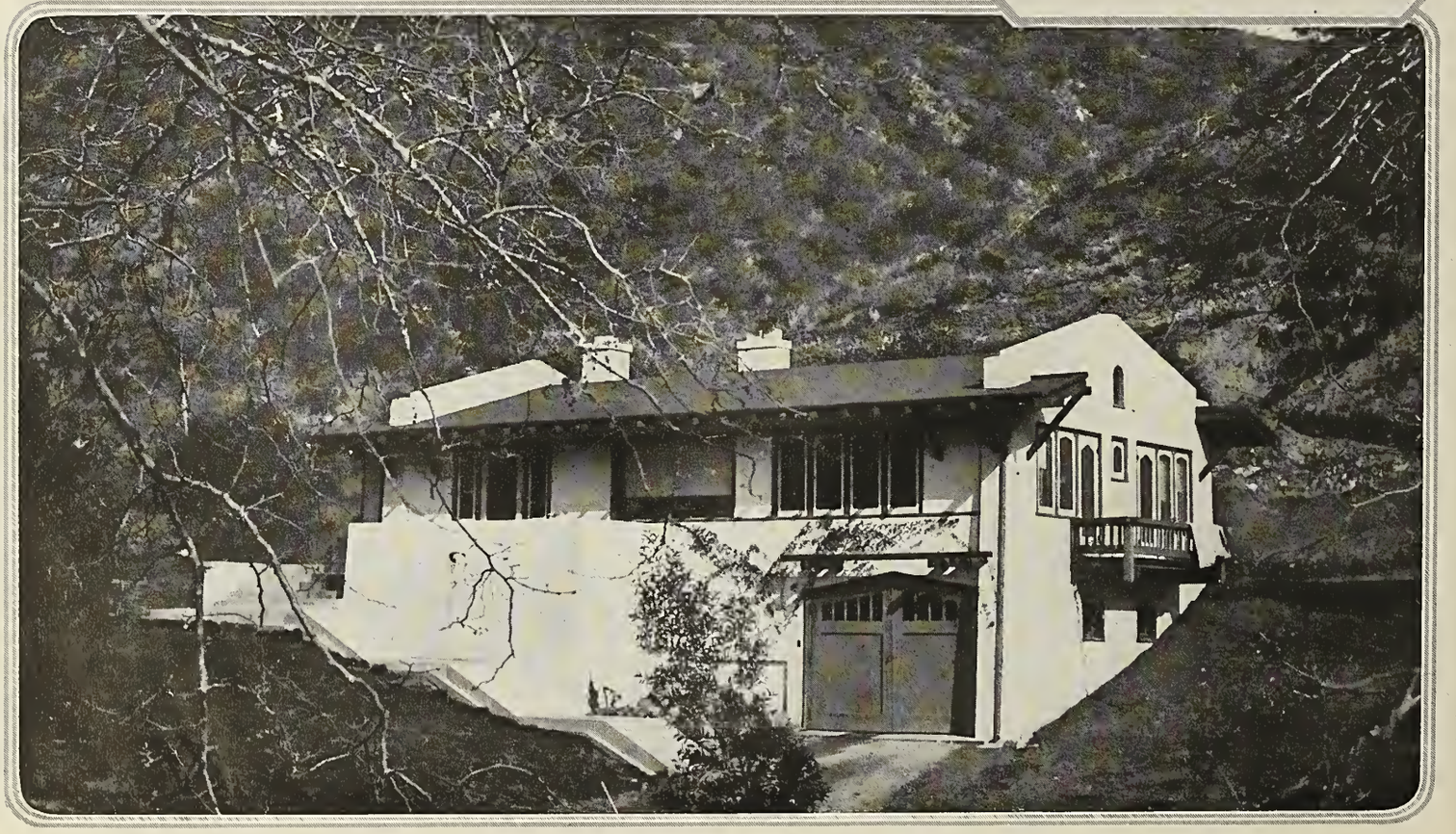
A popular type of California bungalow, suitable for a seashore cottage. Shingled asbestos roof, concrete pillars and porch floor. The plan shows the disposition of the rooms. Approximate cost, $2,350. E. E. Sweet, architect

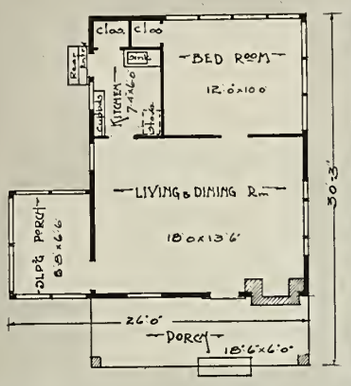
COTTAGES, CABINS *and* CAMPS

♦

Cream cement over metal lath was used in the camp below. Roof of red roofing paper. Wood trim painted a rich brown. Casement windows. Hardwood floors. Interior trim of waxed California redwood. Approximate cost $3,500. *P. A. Needham, architect*





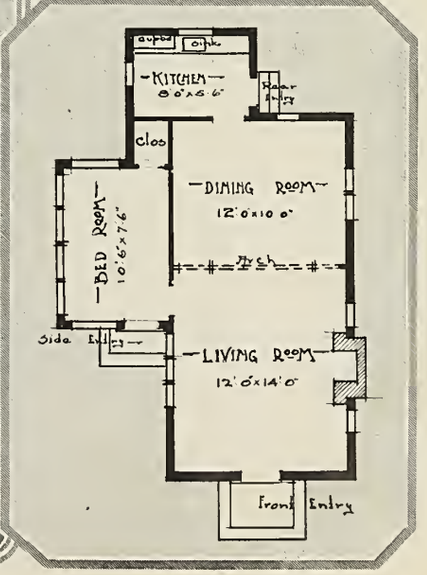




The outside walls are perpendicularly boarded and battened; the gables latticed and the roof shingled. Pillars and chimney are cobblestone. A cement-floored porch extends across the front. The cabin contains a combined living room and dining room, a bedroom, a sleeping porch and a small kitchen. Floors and woodwork in pine, finished in weathered oak stain in living room and white in bedroom. Approximate cost, $500. H. H. Whiteley, architect



An interesting mountain camp is built of 3" planking laid in cement to simulate logs. These are oiled and stained a rich brown, the shingled roof is painted a soft green and the trim white. The living room and dining room have fine woodwork flooring stained olive green, and tinted plaster walls. The kitchen is finished in white enamel. The approximate cost was $500. H. H. Whiteley, architect



INSIDE AND OUT THE MODERN COLONIAL HOUSE

The Architecture that Came Through the Walls

WILLIAM B. BRAGDON

THE plan and the exterior of the Colonial house have already been described in the previous articles. It remains to complete the discussion by touching upon the architectural features which are characteristic of the Colonial interior.

One of the first points to notice on entering the door of a Colonial house is the lowness of the ceilings. Our forefathers were influenced in this respect by the practical need of small areas to heat, and also by the simplicity and unpretentiousness of the low



An entrance porch on the residence of C. G. Waldo, Esq., at Bridgeport, Connecticut, showing the formal design that is reflected in the work inside



The formal simplicity of the entrance is repeated in other details of the Waldo residence. Hollingsworth & Bragdon, architects of all houses shown



Another type of formal entrance is found in the residence of R. T. Potts, Esq., at Elizabeth, New Jersey. It is frankly a Colonial adaptation

The relation of the entrance above to the entire house below provides a study of the part the entrance plays in modern Colonial design



ceiling, which lends such a livable quality to their interiors. Here is a bone of contention for the modern Colonial architect and his client. The latter complains of a "shut-in" feeling, and invariably demands a high ceiling. He imagines he prefers lofty, overpowering rooms at the expense of the domestic quality of the lower type. This point has an important bearing on the general success of both interior and exterior.

Walls, Stairs and Hall

There is very little decorative wall treatment in the Colonial house. There are in the wealthier homes molded door and window frames, sometimes capped with delicately ornamented cornices and flanked with slender pilastered trim. In the door openings there is almost a total absence of the free-standing columns which seem to be the delight of the house owner of today. Aside from the door and window arrangement, the stairs and the fireplace mantels form, as was stated in a previous article, the chief architectural spots of interest.

The stairs were never elaborate. The designs range from rectangular and round tapered balusters, to beautifully turned shafts with a finely molded hand-rail, provided with graceful ramps and casements, encircling the newel posts. The main newel was usually a slender column, and the landing newels were frequently turned in a similar manner to the balusters. Some of the better examples consisted of three differently turned and twisted balusters repeated in groups of three on each step, with the main newel larger and of the twisted variety. No matter how intricate the pattern, however, the detail was so carefully and beautifully studied as to produce a dignified result.

The fireplaces were built of dull red brick with very little face and head showing, and they were framed by molded trim. Pilasters or columns supported the mantel shelf, and the paneling above was often ornamented with the richest of carving and relief.



Scenic papers were often used to offset the architectural austerity of the woodwork

The principal first story rooms and halls were crowned by simple cornices at the ceiling, and had a low paneled wainscot or chair rail around the walls. This wainscot was carried up the wall of the stairs. I know of no example of the modern strip plate-rail which divides the wall surface and hampers the decorative treatment by compeling either a different scheme above the rail or the alternative of carrying the ceiling tone down to the shelf.

Consistent Interior Simplicity

In decorating their interiors the Colonial architects were consistent in their simplicity. The woodwork was painted white which toned down to ivory with age. Mahogany handrails and newels were used for the stairs, but the doors were usually white. The hardware and the oil lamps were of brass, with glass knobs for the doors, and cut glass shades and cut glass prisms for the various lights.

The most striking feature of the decoration was its uniformity. Frequently all the rooms of the first story were papered in the same design and color, either in stripes, flowers or quaint scenic patterns. Today this is another thorn in the architect's side. The owner seems anxious to display his good taste by selecting a paper of different design and color for each room, no matter how small the house, nor how open it may be. I have always felt the charm of the consistency of the earlier house and the affected grandeur of the modern one. In the same way many architecturally fine houses are spoiled by their furnishings.

From our analysis of Colonial architecture, it may appear that, in order to be faithful to the style, one's house must be fixed in all its arrangement and detail,

(*Continued on page* 58)



The architecture came through the walls and found expression in the paneling of the wainscot and the built-in furniture



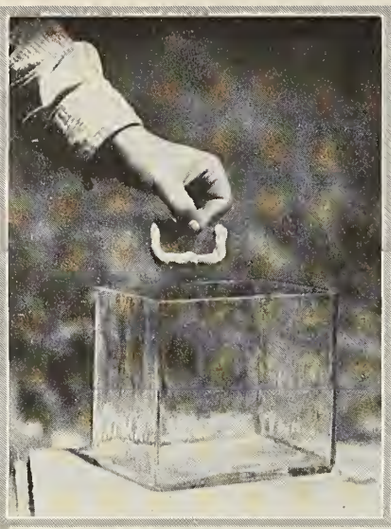
In some cases the woodwork was restricted to a chair rail; in others it was developed into a wainscot topped with a rail or even a ceiling-high paneling



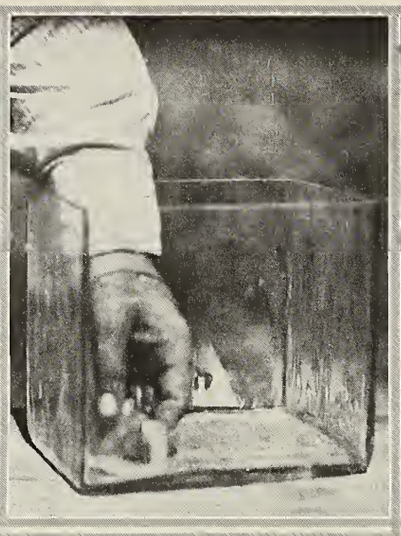
The simplest handling of the Colonial interior reduces the woodwork to a minimum and depends on the furnishings to establish the character of the room



If it has been grown in a pot, cyperus must be gradually inured to submersion



A small rectangular piece of glass is edged with putty to form a "mud corner"



Place the piece of glass in one corner of the aquarium, as shown at the left above



When arranging the soil after planting, see that it slopes toward the mud corner



If the plant is too large the root stock should be divided with a sharp knife before planting



Holes for sagittaria, valisneria and other small plants are made with the finger



Only the tips of cabomba, elodea, etc., are used, like cuttings from land plants

THE WATER GARDEN IN THE HOUSE

Photographed by Dr. E. Bade

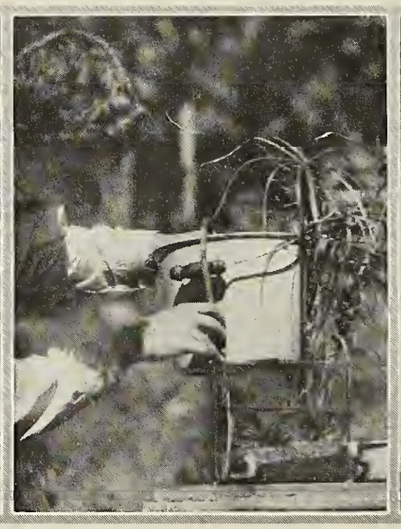
Five or six tips of elodea, cabomba, myriophyllum, etc., may be planted



By pouring the first third of the water on a paper you avoid disturbing the soil



The rest of the filling is done with a small rubber tube, syphoning to the mud corner



After four weeks at a bright window. A goldfish will give an added touch of life



WINDOW BOXES THE SEASONS THROUGH

Choosing, Placing and Planting the Outdoor Box for Summer and Winter Effects — Fresh Leaves and Flowers for the Dog Days

ROBERT S. LEMMON

A CERTAIN wise man once characterized architecture as "frozen music." Let us not quarrel with him, however much above the freezing point may be the lines of our cozy English cottage or how far removed from music may seem those of the Italo-Georgian châlet in which our Neighbor on the North insists upon abiding. Rather let us accept the phrase as it stands and, that its selection as a text may be justified, lay emphasis on the adjective rather than the noun. For of a truth much of our best architecture is exteriorly cold. It needs warming up, enlivening, that it may picture a home rather than a house. Flowering shrubs around the foundation, climbing roses or vines about the veranda, or—now the secret is coming out—window boxes filled with growing plants.

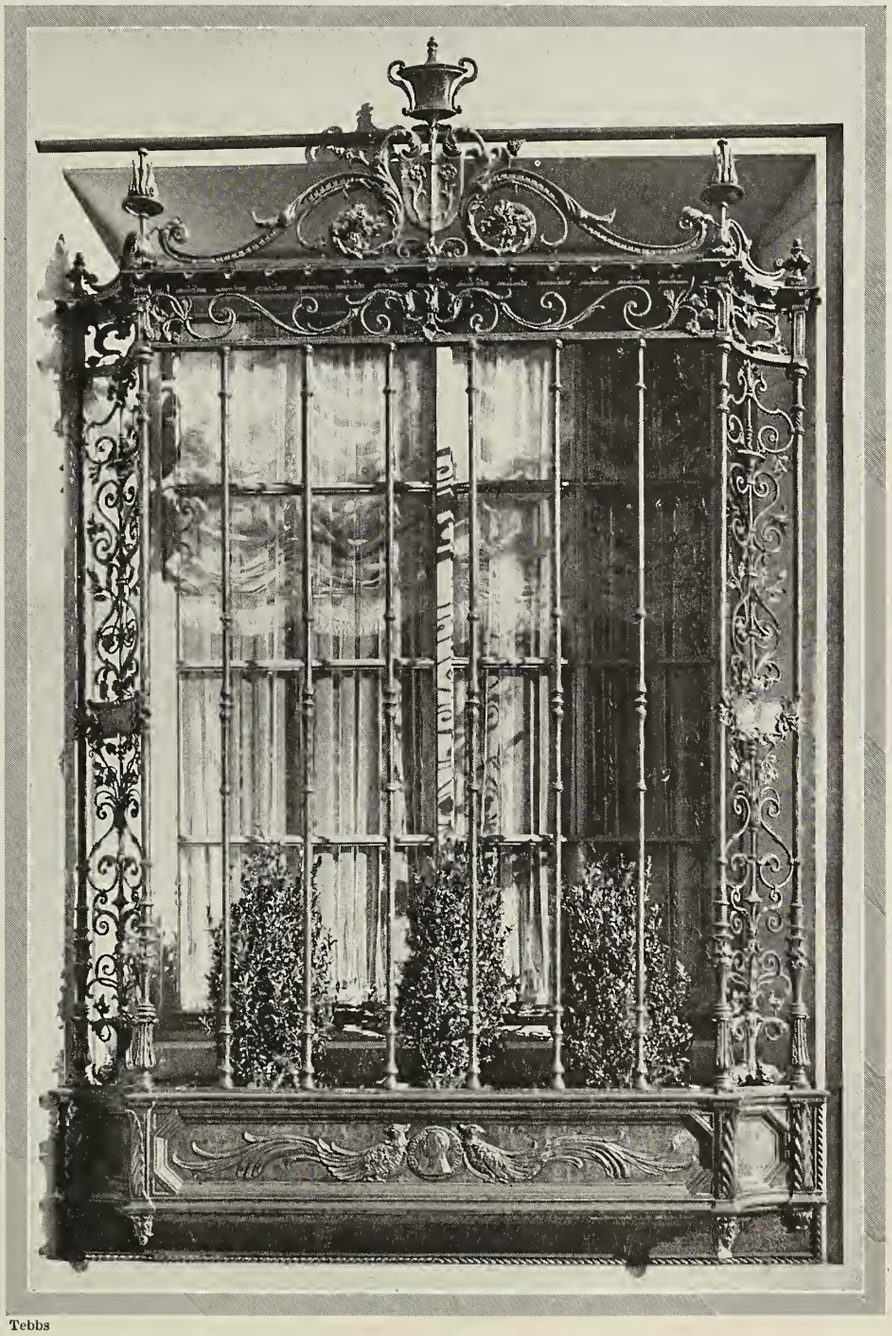
It is not all of fishing to fish, nor does window gardening begin and end with the mere placing of some kind of receptacle filled with a hit-or-miss collection of plants.

Choosing a Box

Architectural consistency must prevail in the choice of the boxes themselves. Rustic cedar, for example, would not harmonize with the flat stucco surfaces and tiled roof of an Italian house. Simple lines and solid colors are called for here, such as are provided by the manufactured concrete boxes. A formal house calls for formality throughout, even to the arrangement of the flowers themselves, but the free-and-easy cottage would be grotesque if burdened with heavy squarish boxes such as would be selected for a city brownstone front.

In the matter of color, too, there is an opportunity for true taste and discretion. Contrast there should be, as a rule, between the box color and the tone of the house, but it must be such as to attract rather than repel the eye. A blue-green window box against a red brick wall would curdle milk on the coldest winter day, but a white one would keep it sweet with the mercury at 90. The ideal to be sought is boxes that seem to have been planned as integral parts of the house, not stuck on as hurried afterthoughts to the general effect.

To a certain extent practicality and art can be combined in all branches of flower gardening, but the latter must invariably be subservient to the former. Thus the window or veranda box must conform to certain well fixed rules of construction which are essential to the success of its contents.



Tebbs

Architecturally speaking, window planting must be thoroughly consistent. Formality in the surroundings calls for formality in the plants, as in this New York window where the shrubs are in harmony with the ironwork

As an average working basis, let the box be 12″ wide and at least 6″ deep. Less depth than that means insufficient earth, with all its attendant evils, such as exhaustion of plant food, quick drying out after watering, root crowding, etc. The length, of course, is governed entirely by the space to be occupied by the boxes.

Whether the material be wood, concrete or anything else, provision for drainage will have to be made by holes in the bottom of the box. A 1″ opening every 10″ or so will serve the purpose, and each hole should be covered, before the earth is put in, with pieces of broken pot. These will allow the water to work through and at the same time prevent the earth being carried along with it.

Proper soil is essential to the continued well-being of window plants, and a lack of appreciation of this fact is often the cause of the morning-after-the-week-before appearance of many boxes toward the end of the summer. A good mixture that will be rich in plant food and of the proper consistency may be made of two parts good garden loam, one part leaf mold and one part clean, sharp sand. Add to this thoroughly rotted cow manure at the rate of about half a peck to each bushel of soil. Remember that window box gardening is so highly intensive that the soil condition is of even greater importance than it is in the open garden.

Selection of Plants

The question of what plants to use can be answered only after one has determined upon the sites for the boxes, and consequently knows the relative amounts of sun and shade they will receive.

Full sunlight, as in a southern or southwestern exposure, calls for strong, sun-loving plants like geraniums, coleus, double petunias, Paris daisies and achyranthes. For a more pretentious display, small palms may be used, or a combination of crotons, dracenas and aspidistras.

All of these are comparatively tall-growing, and should go at the center and rear of the box. Good lower-growing things for the front are golden feverfew, sweet alyssum, white-leaved cineraria and lobelia. For vines to droop down over the front there is a choice of nasturtiums, German ivy, tradescantia or variegated-leaved vincas.

Boxes in shady, northern exposures will do best with such ferns as *Pteris* and *Nephrolepis*. Sometimes the hardier adiantums can be used here. Rex begonias should



Hewitt

Stucco and brick walls call for boxes of substantial, squarish lines



The Colonial entrance offers unique opportunity for simple planting



also do well, and the grevilleas and narrow-leaved dracenas are excellent.

The foregoing lists are compiled primarily for summer effects, but there is no reason why the winter season should mean a discontinuance of all growth. The substitution of small conifers, low-growing junipers, young spruce and arborvitæ, with a few dwarf barberries to lighten with their bright berries the somber evergreen foliage, will maintain the decorative value of the boxes in fall and winter. At this season, too, hardy English ivy and the drooping *Evonymus radicans* will relieve the somewhat stiff formality of the upright conifers.

Planting and Care

The usual planting practice is to set the plants directly in the boxes, precisely as you would do in a regular flower bed. After they have filled the boxes with roots you will have to add more plant food, either a layer of well rotted manure or a light coating of bone meal. If you can arrange it, a weekly watering with diluted liquid manure would be better than either of these, as it carries the nourishment to the feeding rootlets more quickly and in more available form.

A second plan, which has many advantages, is not to remove the plants at all from the pots in which they were grown, but simply set the pots in the boxes and fill in around and beneath them with soil. In this way individual plants can be readily shifted or removed entirely, changes made from winter to spring or summer plantings, or different combinations tried to give a variety of which the ordinarily planted box is to a large extent incapable.

It is perhaps superfluous, but I cannot refrain from a word of warning about summer watering. Especially when exposed to full sun, the soil in window boxes will dry out in a surprisingly short time, and you know what a continuance of such a condition is bound to mean. See to it, then, that the plants never suffer from a lack of soil moisture. Do your watering in the evening preferably, do it thoroughly, and do it often enough to keep everything in thriving condition.

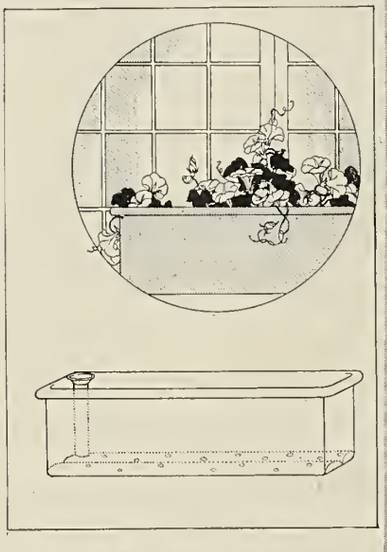
The principal insect pest for which you will have to keep watch is the common aphis or plant louse, a little green or black, soft-bodied beast, not over 1/16″ long, that may congregate on the under sides of the leaves. Take a look for them every little while, and if any are found spray them with nicotine or kerosene emulsion. Both of these mixtures can be purchased ready-mixed at any of the large garden supply houses, or made up at home.

The value of a well designed and cared for window box is twofold: from the outside looking in, and from the inside looking out. Seen from the street, or from the walk or drive as one approaches the house, they add immeasurably to the attractiveness of the impression. For the inmates of the home, too, especially when a city location or other reason precludes the privilege of a real in-the-ground garden, its value is obvious. At a minimum expenditure of time and labor it offers an opportunity for a display of growing things, not only in the summer but during the winter months as well.

In the City

For the city dweller, consigned to asphalt streets and tall buildings all summer, the window box is an especial boon. It gives him a touch of green, growing things that he can watch and care for during the hot summer days of his exile. And whether it is but one box hung from a hall bedroom window or a garden on the roof, he will find peculiar refreshment in their companionship. Because with a garden of such small proportions he comes to know his flowers intimately — an experience not possible for a busy person in a big garden, and one that is a constant revelation to the mind. It must mean an increase of knowledge and gladdening of the spirit, though the inspiration be held within the narrow confines of a single box.

An August arrangement whose effect is achieved largely by unity of house and box designs



A type of window box where the soil is watered through a pipe at one end

FOR THE HOME BESIDE THE CAMP FIRE

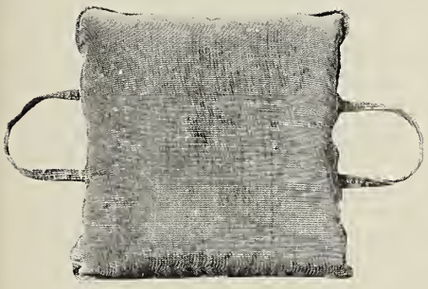
These camping conveniences can be purchased through the House & Garden *Shopping Service, 19 West 44th Street, New York City*



The camping outfit to the right is complete, compact and thoroughly convenient. The folding wooden table fits into a burlap bag lined with black sateen. An iron grate and utensils slip into a similar bag. $12.00



Wrist watch with unbreakable glass and radium dial; silver case and Waltham movement. The strap is woven moisture-proof, khaki-colored material. Price, $21 *complete*

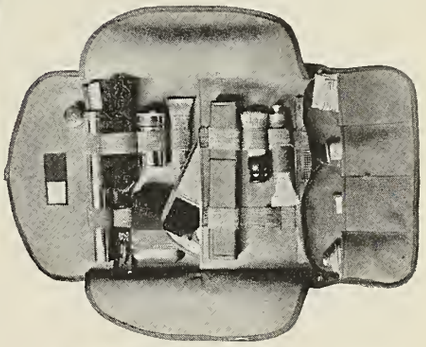


A boat cushion that can be used for a life preserver is covered with waterproof corduroy. It will hold up for 24 *hours.* $2

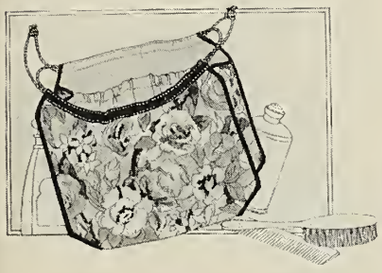


From wood fiber is made a complete table set — table cloth, six napkins, six large plates, six small ones, six butter plates, three small serving dishes, two large platters and twelve maple spoons. $.24

The camper will find that some sort of wardrobe is necessary. The one to the left is khaki cravenetted to withstand the rain. It is made on a wire frame. Size, 4′ 6″ *high,* 8″ *deep,* 18″ *wide. Cost,* $2.50

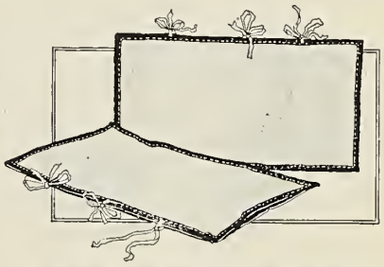


A military kit comes in a khaki case and contains all the necessary articles. Opens to 18″ *long and* 9½″ *wide; weighs* 18 *oz.* $5.50

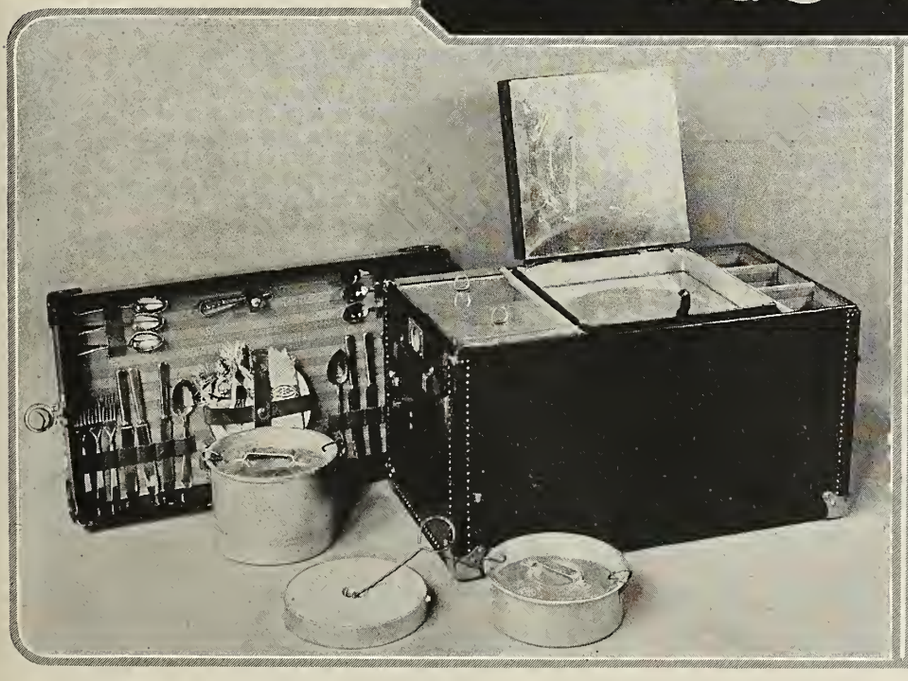


A Pullman bag of gay cretonne rubber lined will hold enough toilet articles for the camping trip. Can be carried on the arm. 11¾″ *x* 10″. $1





By some mishap these covers strayed away from the camping outfit pictured above. They are the covers into which the tables and utensils fit



Concentrated convenience is supplied by this fireless cooker. It is covered with black enameled duck and equipped with space for three bottles at one side, two sandwich boxes on other, two aluminum pans and a tray section with service for six. 25½″ *x* 14″, *and* 18″ *high.* $29.74



An icebox to be strapped to the running board of the car comes covered with black enameled duck and lined with galvanized iron. 25″ *x* 12″ *and* 14″ *high.* $13.74

A ROW OF NEW HOUSE AND GARDEN BOOKS

Eight New Viewpoints on Some Familiar Subjects Principally Concerning the Art of Gardening

UNDER the general title of "The Livable House" and the able editing of Aymar Embury II, a new series of comprehensive books invaluable to the prospective home maker has been started. The first volume is "The Livable House, Its Plan and Design" (Moffat, Yard & Co.; $2.50), written by Mr. Embury himself. For some years this architect has been preaching the gospel of good architecture in the magazines, so that his name and the sanity of his opinions are well known. In this volume he considers the whole gamut of housebuilding —the choice and treatment of the site, the choice of style and the plan, and materials to use. The text, which is lucid and readable, is enriched with a great number of illustrations showing types of houses, architectural details and plans. The book serves the excellent purpose of teaching the average man and woman what they ought to know about houses before they start to build, what they should avoid and what coöperation they should expect from and give the architect. From his long practice Mr. Embury has drawn the wisdom of anticipating the requirements and limitations of the average purse. He has designed hundreds of livable houses and in presenting his services in this book the reader can avail himself of expert opinion and advice. The houses pictured are homes of moderate cost for which there is so much demand in these times.

"THE LIVABLE HOUSE, ITS GARDEN" (Moffat, Yard & Co.; $2.50) is by Ruth Dean, who also needs no introduction to gardeners. Because of her practical experience as landscape architect, she is able to visualize the average man's garden and to make it 100% efficient in flowers. The subject is treated under the headings of the grounds as a whole and the problems of the site that must be considered, the general plantings, the varieties of flower gardens, the times and seasons to plant and many details of garden architecture and landscape work.

As in the other volumes of this series, a generous number of illustrations is scattered through the pages, with diagrams and planting plans so that every point is made clear. Nor is the text itself so technical as to "go over the reader's head." It is designed to awaken interest in better gardens by showing how simple the making of them can be when the problem is approached with an understanding of the uses of the garden and its possibilities, even for the amateur.

THE renewed interest in school gardens which the war has stimulated produces a volume that mothers and teachers should find invaluable — "Gardening for Little Girls," by Olive Hyde Foster (Duffield; $0.75). It is a résumé of the necessary gardening information written in the simplest terms so that the average small Miss can understand it. Nor does it fall into that mistake made by many writers for children—it does not insult their intelligence. The author believes that the average child is much above the average, and has written accordingly. The result is a succinct, readable little book with garden pictures and plans and planting charts. The little girl who learns everything in this book will know a great deal about gardening.

WHEN John T. Fallon wrote "How to Make Concrete Garden Furniture and Accessories" (McBride; $1.50), he answered a long felt want. There are dozens of books on commercial concrete work, but scarcely any on domestic work have been so comprehensively assembled. Its text and illustrations are both practical. There are cross section drawings showing how the forms are made, how reënforcement is placed and the concrete poured in. Charts give the ingredients for the mixtures to use and the ways to handle them. Many illustrations, in addition, show the finished work in the garden. In the preface is a history of cement and its use—an interesting study in itself. Here is the sort of book that should be in the working library of every man who attempts to make his home and garden beautiful with his own hands.



A garden gate designed by Delano & Aldrich, architects, and illustrated in "The Livable House —Its Garden," by Ruth Dean

THE Rural Science Series has come to stand for much in the bibliography of garden and farm, and additions to it are invariably valuable. The two latest volumes in the set, "Bush Fruits," by F. W. Card, and "Strawberry Growing," by S. W. Fletcher (Macmillan; $1.75 each), are fully up to the standard set by the publishers and by the editor, L. H. Bailey.

"Bush Fruits," as the title implies, has to do with blackberries, raspberries, currants and gooseberries. At first thought it might seem that here is hardly sufficient material for upward of 400 pages of text and illustrations, but even a glance through the book will correct such an impression. Each species and every variety recognized, is considered in detail from the standpoint of the average home gardener as well as that of the fruit farmer who operates on a large scale for the market. Soils, location, planting, training, pruning, general culture, diseases and insect pests—all are treated exhaustively.

The second book, on strawberries, should serve as a stimulus to encourage those who may have hesitated before to have a berry bed. It performs the same office for the strawberry that its companion volume does for the bush fruits; it tells all that amateur or professional needs to know about this interesting subject.

IT is doubtful if the last word on rose growing will ever be written, for the simple reason that theory and practice in rose culture are constantly changing and progressing. "The Practical Book of Outdoor Rose Growing," by Geo. C. Thomas, Jr. (Lippincott; Garden Edition, $2), appeared first in 1914, and in each succeeding year revisions have been carried out to keep pace with the latest developments in the art, the present volume being the fourth edition. The newest varieties are included, illustrated in excellent color plates. Lists of the best sorts, with a description of each, admirably supplement the general information on planting, culture and other matters of a more practical nature.

"IF the rose is the Queen of Flowers, the sweet pea is a truly royal princess worthy of her train," says J. J. Taubenhouse in "The Culture and Diseases of the Sweet Pea" (E. P. Dutton, $1.50). Considering their popularity, sweet peas have hitherto received scant attention in horticultural books. Here, however, is the complete story, from the early history of the species to the latest discovery in cultural methods. Today more than 1,200 varieties are recognized. The book is well illustrated, and written in language that is never too technical. The chapters devoted to plant pathology are especially interesting.

DOORWAYS *of* DISTINCTIVE CHARACTER



Whitman

The details in this doorway will repay consideration. First there is the dressed stone trim, contrasting with the rough laid walls; then the shingled hood with its supporting beams and corbels of heavy timber; finally the little casement window with the slate ledges and white trim, harmonizing with the white wood casing of the door. It is upon the perfection of such small details that the success of a house depends. Robert R. McGoodwin was the architect



A study of the pediment of this Germantown hood shows what character it gives the entrance. Other photographs are found on pages 44 and 45. C. E. Schermerhorn, architect



Street entrance set in the intersection of an ell is often found in the design of English country houses and their American adaptation. Here the cornice board has been developed into a shingled hood covering the rough stucco entrance. The rounded top of the door gives relief to the severity of the straight lines. Single square panes break the door itself. A brick platform with stone coping adds dignity to this entrance. Chatten & Hammond, architects

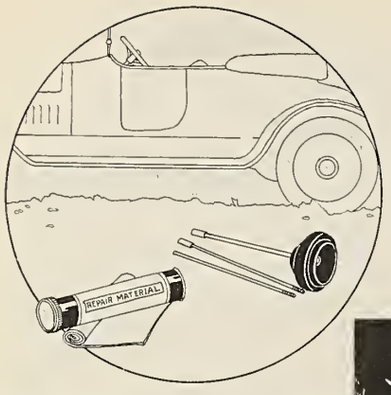


Buckley

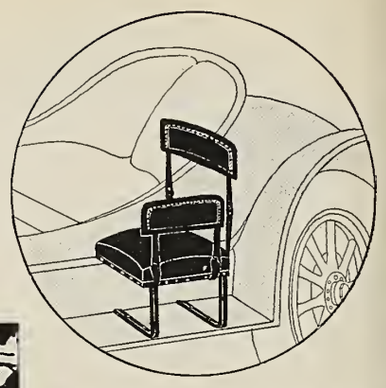
The entrance in this instance took its note from the design of the latticed walls. It is of green lattice on white trim. The entrance is slightly arched. Much of its success, of course, depends upon the vines and the foundation planting in the immediate neighborhood. Kelley & Graves, architects

COMFORT AND CONVENIENCE ON THE MOTOR TRAIL

A few suggestions purchasable through the House & Garden *Shopping Service, which is at 19 West 44th Street, New York City*



A screw top carton for vulcanizing repair stock of tubes and shoes. In ¼ lb., ½ lb. and 1 lb. rolls. $.45, $.80, $1.40 respectively. Also a sonoscope—receiver and test rod—for locating knocks. $1.25

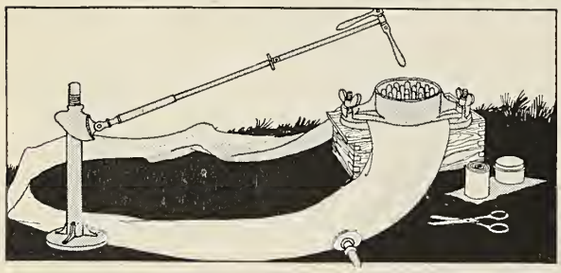


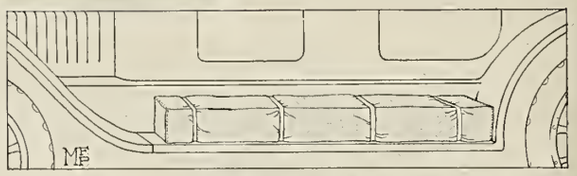
This running board seat is especially adapted to be placed on the running boards of speedsters and roadsters. It can be folded and is strong, substantial and secure. It is covered with art leather, and is priced at **$15**

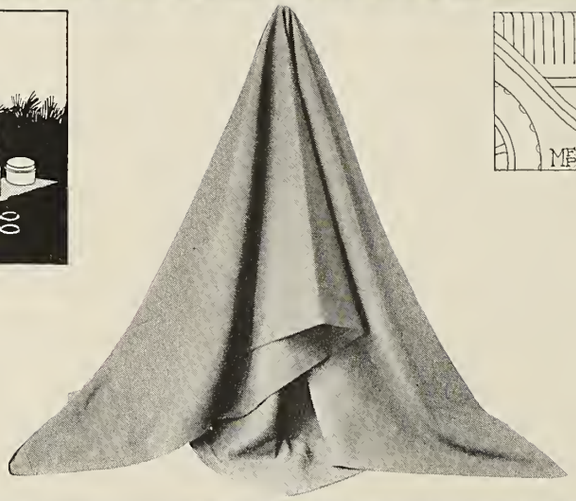


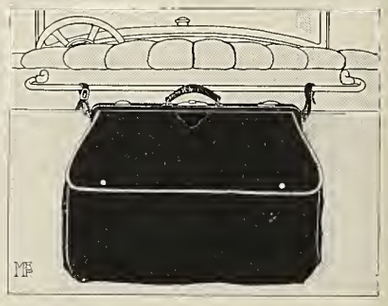
In the sketch below is a ball-bearing motor jack, operated at the end of an extension handle which folds up. Minimum size, 11", extends to 18", $5.00. To right is a repair kit for inner tubes. The vulcanizer is applied by clamping it over the repair gum and tube. To vulcanize place 1 oz. of gasolene into box and ignite. $2

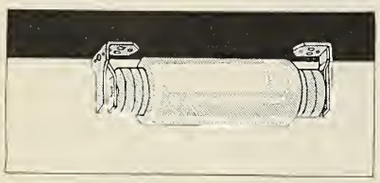
When not in use this auto camp bed collapses on to the running board. The flexible spring mattress can be rolled into a small space. The sleeping part inside the steel frame is 48" wide by 18" long. Steel parts are enameled and rust proof. The shelter top is of khaki. When closed, the bed's measurements are 5" x 8" x 51" long. Price, $42



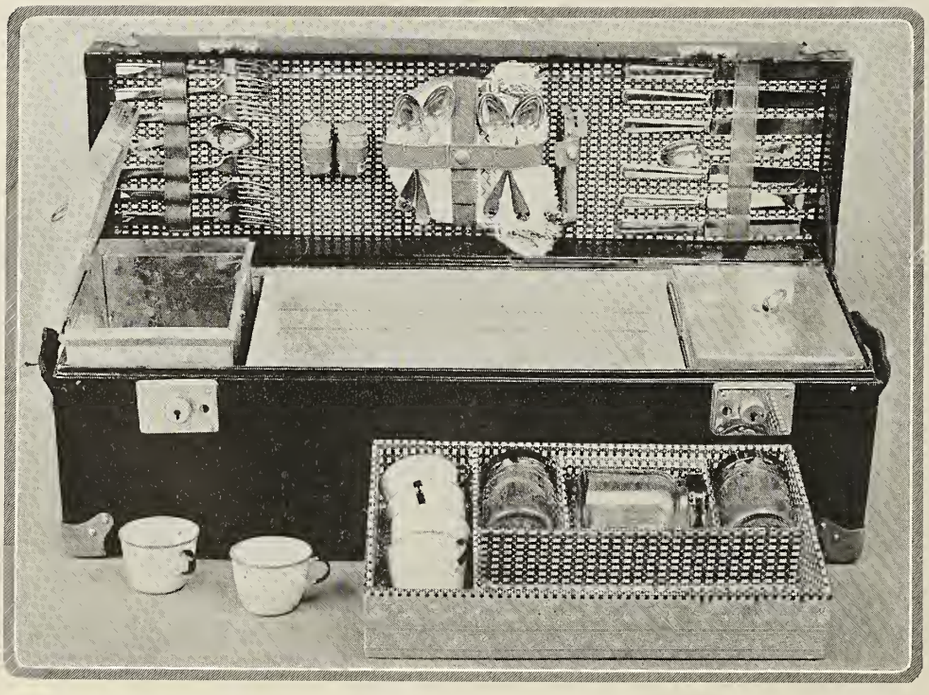








The advantage of this tonneau bow light is that it can be easily removed but will stay snug in mountings. Light is turned on by revolving the frosted glass globe. Brass or nickel plated mountings, $3.50



A motor rail bag of black enameled duck is bound with pigskin in black or tan and lined with checked or flowered cretonne. 23½" wide at bottom and 19" deep. **$7.49**

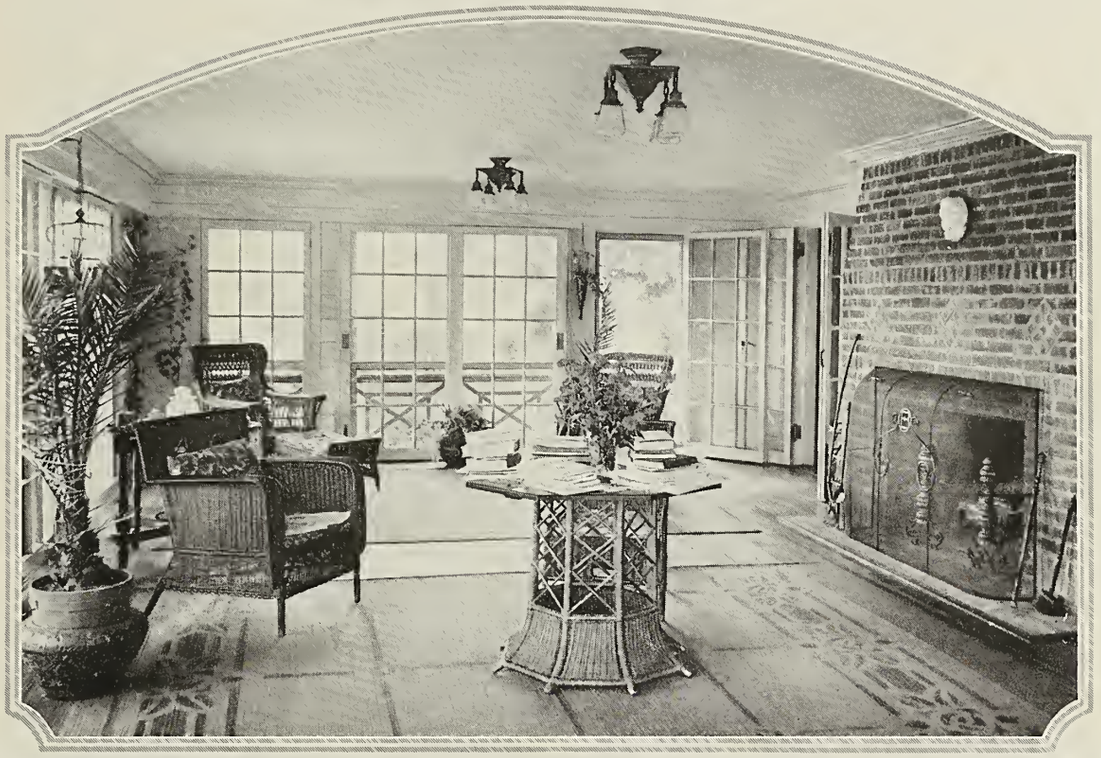
The motor robe in the center is of tan whipcord. It comes in a light weight for $6. and a heavy for $8. 48" x 60"

A running board luncheon kit contains service for six—jam jars, sandwich boxes, rolls and pepper and space for two thermos bottles. Lined with checked oilcloth and covered with dust proof black enameled duck. 29½" x 9" x 11" high. $19.74. With service for four people, $15.74

A LITTLE PORTFOLIO OF GOOD INTERIORS

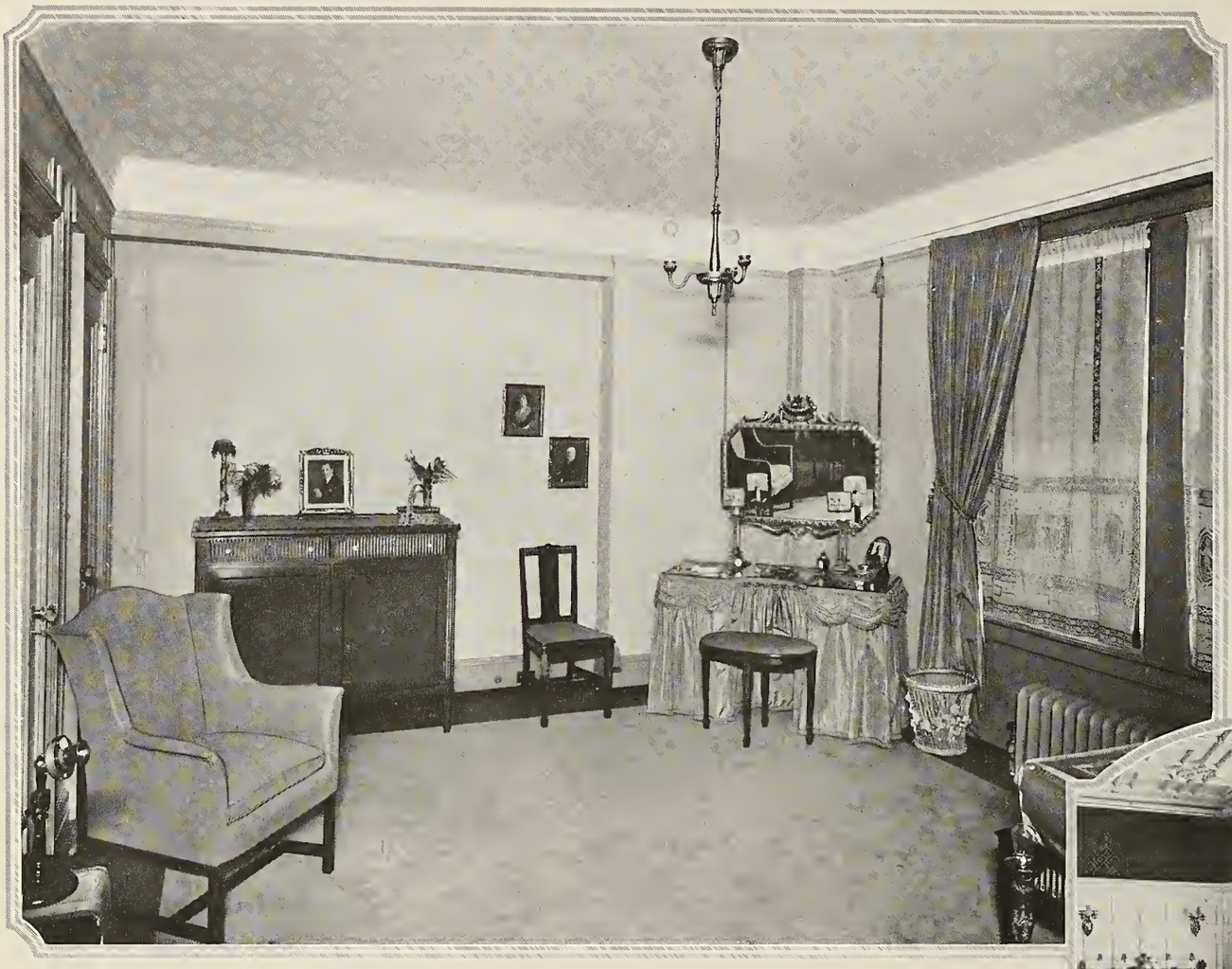
Wherein are shown eight types of room, each filled with suggestions. If your problem is not met here, write to the Information Service, HOUSE & GARDEN, *19 West 44th Street, New York City*

It is almost an axiom that one should not clutter the sunroom or porch. There should be the restful simplicity of wide open spaces, unobstructed avenues of passage and ventilation, and an unbroken view. The porch and the sunroom stand midway between the house and the garden, and in summer should take on more of the character of the latter. The sunroom to the right is in the residence of Frank Bailey, Esq., at Locust Valley, Long Island. H. Craig Severance, architect



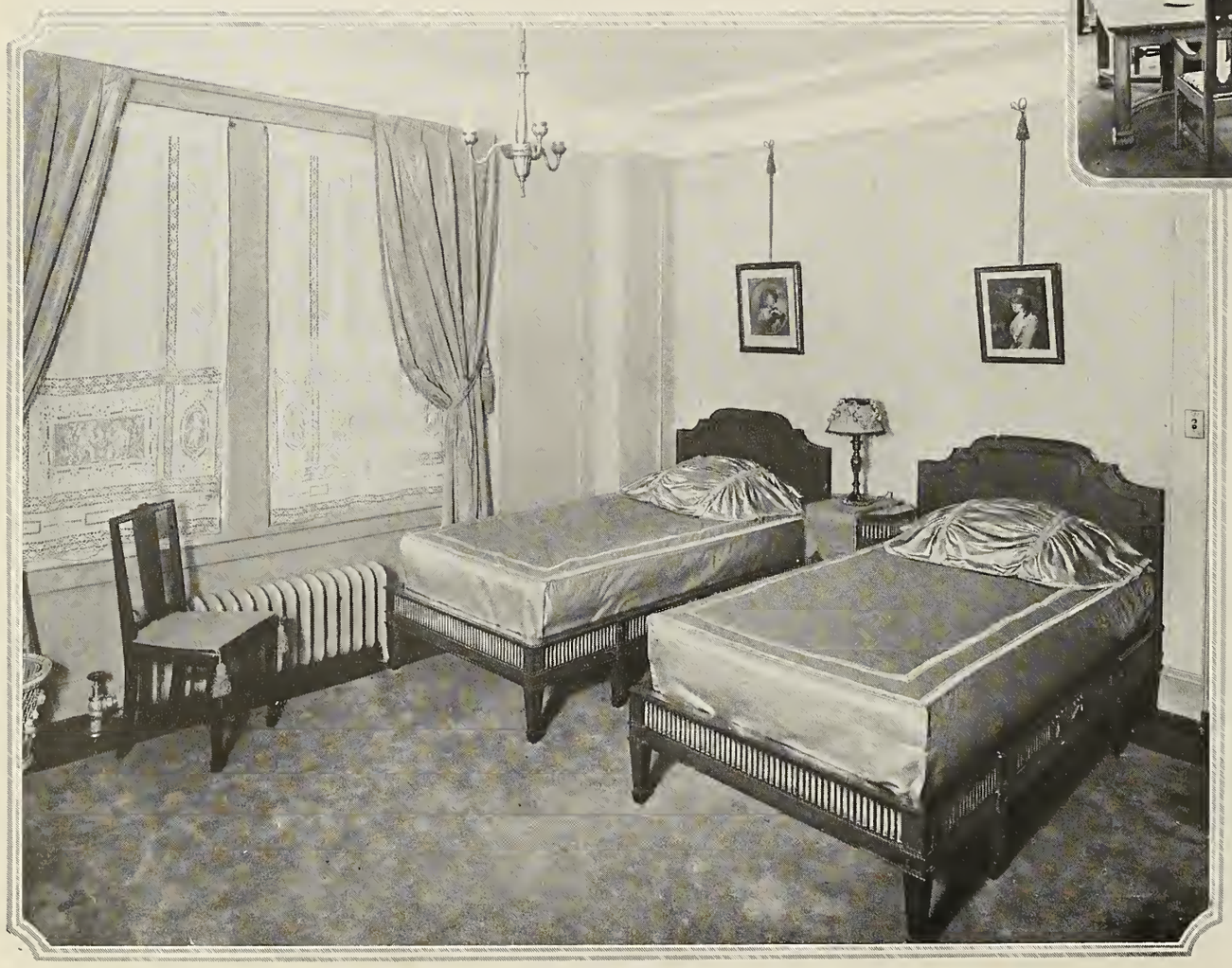
In themselves books are almost sufficient decoration for any room. Their exposed bindings lend a variety of color and line that requires fairly simple surroundings. Study the focal points of the room below — the fireplace with its mirror overmantel, and the shelves on either side sharing the interest of the room. Everything is subsidiary to them. The walls and woodwork are simplicity itself and the furniture is designed to give the maximum of comfort to the reader





This view and the one directly below it are opposite ends of one bedroom. Visualize the soft color scheme—the draperies are of blue and gold striped taffeta; the dressing table is draped with the same material; the mirror has an antique silver finish; the furniture is antiqued mahogany with decorated panels touched with blue; the upholstered chair and seat pads are blue and gold metal cloth, and the hardware and fixtures are antique oxidized silver

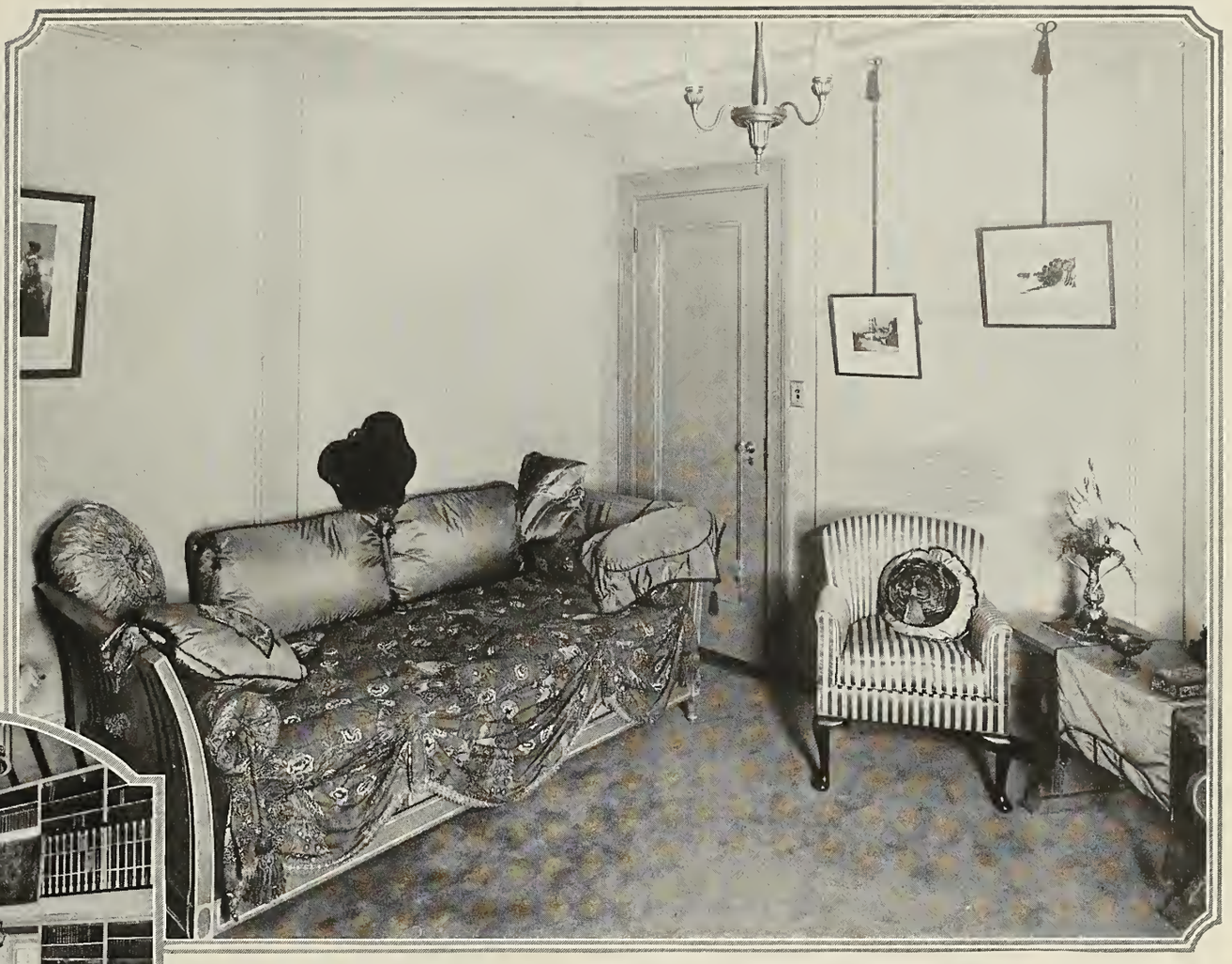




Gothic furniture requires most careful handling. Its use depends, as in the dining room above, on the fidelity of the background. On the walls the Gothic motif has been carried out in the paneling and the casement windows. C. Pelton, architect

Continuing the color scheme of the bedroom shown above, we find the bedspreads of tan satin trimmed with silk fringe, the rug of beige in one tone, and the woodwork tan, harmonizing with the bedspreads. Leeds, Inc., were the decorators of the room

The decorator sees the room as a picture with a background, a composition and a scheme of coloring. The background in the living room is a neutral tone in molding panels. Part of the composition are a coffee table in mauve enamel and green striping and a chair upholstered in green and tan. A day bed of the same coloring is covered with a mauve and green linen; pillows give color spots. Pictures on cords add accent to the walls. Leeds, Inc., decorators





In the residence of the Hon. Philander C. Knox, at Valley Forge, Pa., is an interesting galleried bookroom. It is characteristically Georgian with white woodwork, mahogany rails, and granite colored paper. Duhring, Okie & Ziegler, architects

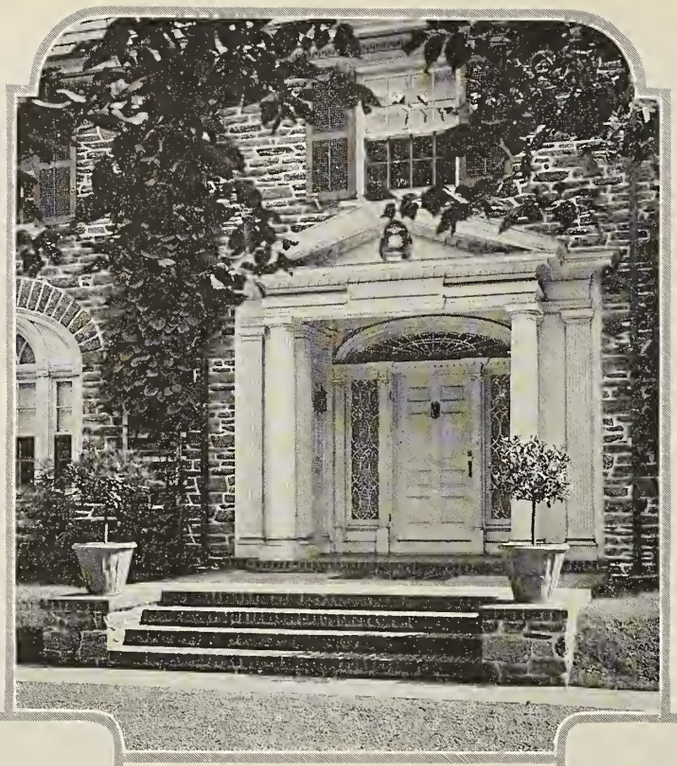
The color scheme of the bedroom is an interesting study: curtains, mauve and rose striped taffeta; walls, deep ivory; slipper chair in the same; rug, beige; bed platform of violet velvet; canopy and bedspread of mauve taffeta. Leeds, Inc., decorators



The RESIDENCE *of* F. W. YATES, *Esq.*

PLAINFIELD, N. J.

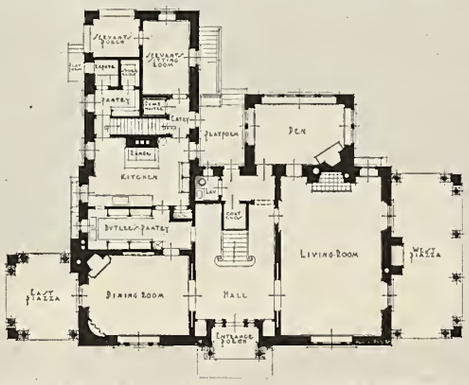
MARSH & GETTE, *Architects*



An interesting treatment has been given the entrance. The door is recessed, providing a pleasant little vestibule. A fanlight at top and lights on either side prevent the hall from being darkened. The entrance has imposing pillars supporting a broken pediment containing a conventional pineapple decoration

♦

Following the usual Colonial plan, the hall divides the house with a fairly well balanced arrangement on either side. The living room and dining room are given the maximum of light, and the den the maximum of privacy. The position of the stairs in the center of the hall makes a dignified approach. Service quarters are especially well developed

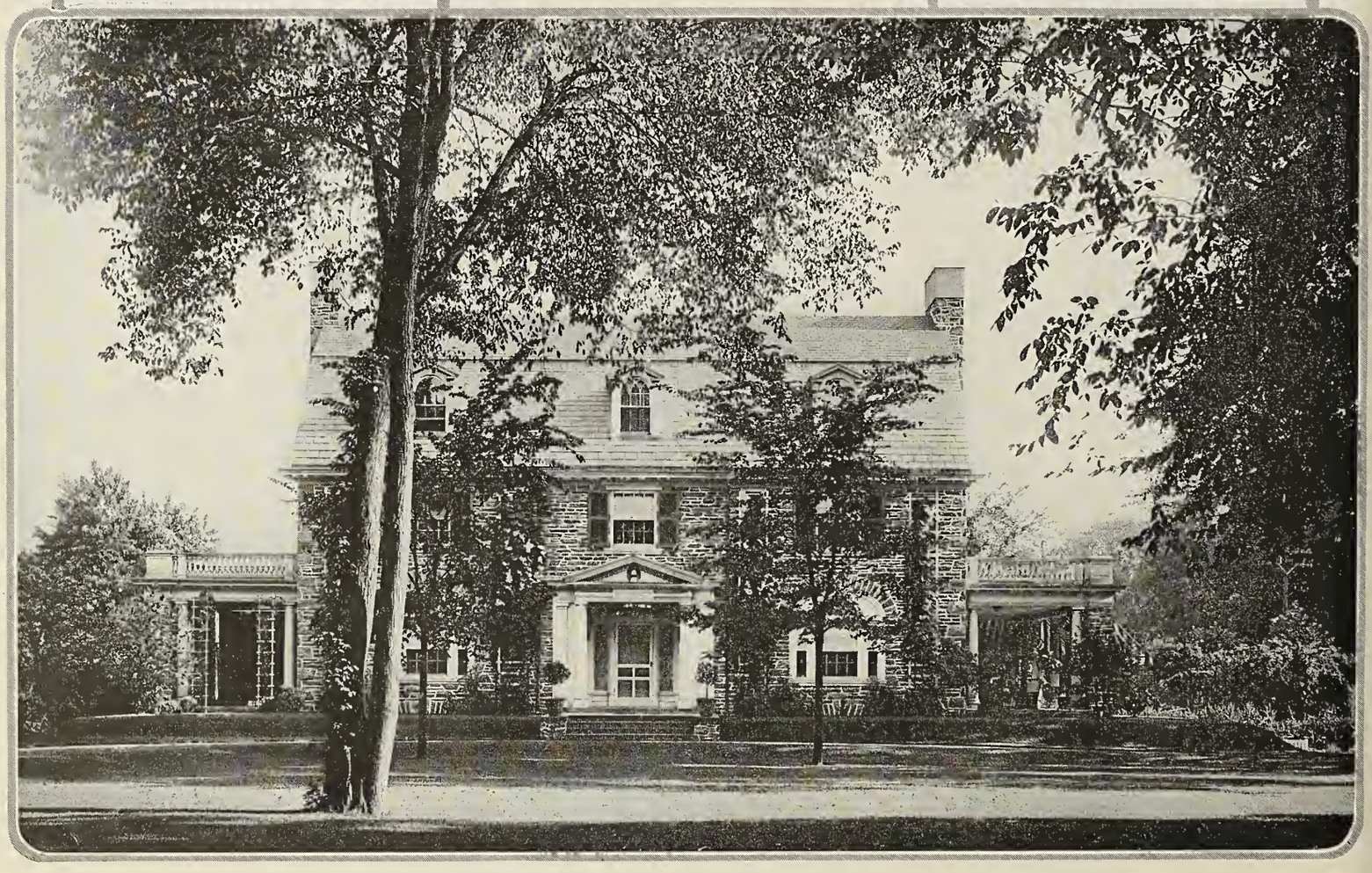


The house is thoroughly Colonial with a porch at either side continuing the balance of the plan. Fieldstone laid in white mortar pointed after the Pennsylvania style gives the walls pleasing, sturdy texture. The entrance dominates the facade, and the fenestration is regular. A grass terrace extends the entire length of the house, broken by the bricked steps and entrance platform. Incidentally, the whole composition is a good example of a house that fits its setting



♦

As on the floor below, the rooms are arranged around a dignified stairs hall. On this floor it affords a large sitting room in front. The placing of the owner's bedroom away from the street side and the consequent noises is commendable. The dressing room balances the daughter's bedroom, and a guest room lies beyond. The servants' rooms fill the ell



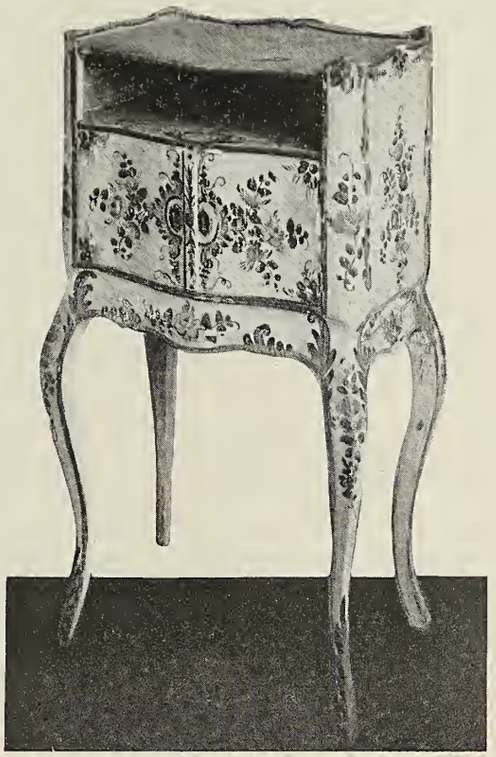


One of a pair of corner cabinets with quarter round fronts on stands. The door panel has been used for a pastoral scene in polychrome decoration. Circa 1745

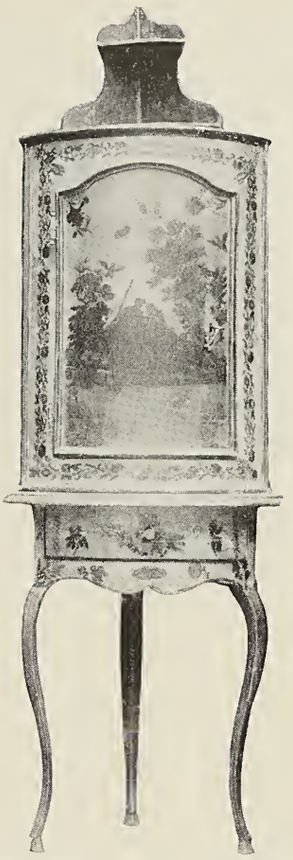
EIGHTEENTH CENTURY ITALIAN WALL FURNITURE

A Survey of a Feminine, Decadent Period

H. D. EBERLEIN *and*
ABBOT McCLURE



Polychrome bedside table reflecting Louis Quinze influence. Cream ground, dark blue bands and multi-colored floral motifs. C. 1.60. *Courtesy of Cooper Institute*



The body color of these corner cabinets is dull orange. The stiles and rails are embellished with decorative floral bands. Courtesy of John Wanamaker

IRREPRESSIBLE exuberance may be considered one of the dominant characteristics of the 18th Century Italian furniture. And this exuberance, abundantly manifest both in variety of contour and also, to an even greater degree, in the wealth of decorative motifs and decorative processes employed for mobiliary embellishment, asserts itself widely in furniture of every kind.

The furniture of the 16th and 17th Centuries we may regard as the product of the heroic and virile period of design. It exhibits a logical and ordered sequence of style development and appears at its best in, indeed it requires, the length and breadth and height of the stately halls, galleries and salons for which it was first designed.

The furniture of the 18th Century is wholly different in its genius. It is primarily urbane and richly wrought rather than strong in line or impressive from the dignity of vigorous conception, and in the plenitude of its decoration, it sometimes even falls into a saccharine redundance. It is, in the main, essentially pliable and feminine in character, in quite the same way as much



There is decided French influence evident in this 18th Century veneered chest of drawers. C. 1775. *Courtesy of Cooper Institute*



French influence is also seen in the contour of this figured veneer slant top secretary. Circa 1730. *Courtesy of John Wanamaker*

of the contemporary furniture of France is feminine in character because it is peculiarly suitable for the boudoir and drawing room, spheres of pre-eminently feminine influence.

Until well past the first half of the century, the curvilinear element was almost wholly dominant and straight lines were at a discount. What the furniture consequently lost in strength of design through this circumstance it gained in adaptability to varied applications. In its proportions it ranges all the way from studied and subtle elegance to down-right dumpy stodginess, the latter trait being rather more general than the former. But in all cases it possesses the admirable quality of domesticity. And just because of its pliability and easy domesticity it lends itself with peculiar readiness to modern uses in manifold environments where the architectural background is not insistently rigid in its emphasis. Thence comes much of its special interest for modern furnishing schemes.

Line and Decoration

The furniture of the 16th and 17th Centuries, on the contrary, is conspicuously rectilinear and exhibits curving lines only in a subsidiary capacity. Whether ornate or simple, its design and ornamentation are essentially masculine. It is more exacting with regard to the nature of the setting in which it may be placed than is the feminine type.

Italian furniture craftsmen of the 18th Century had a sense of decoration far stronger than their capacity for meritorious design as applied to contours. Their fertility of invention in the former respect was often truly remarkable; in the latter, their ineptitude was frequently no less striking.

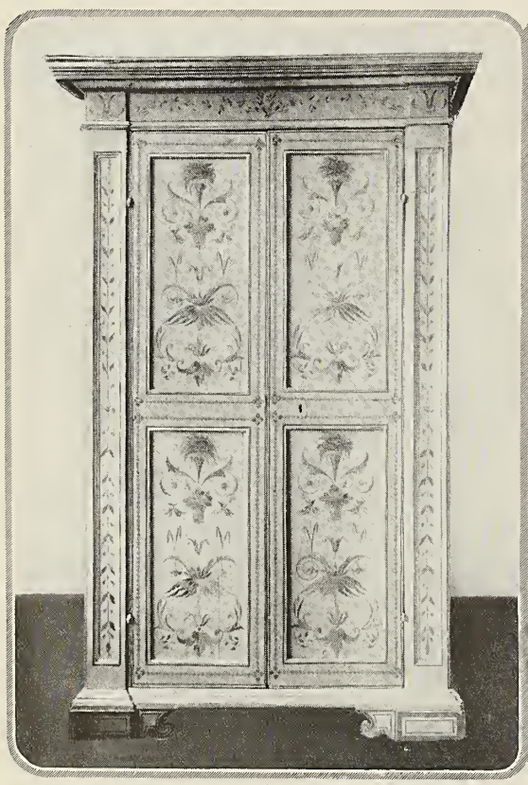


A cabinet, slant-front secretary with polychrome decorations by Riccardo. C. 1740. Courtesy of John Wanamaker

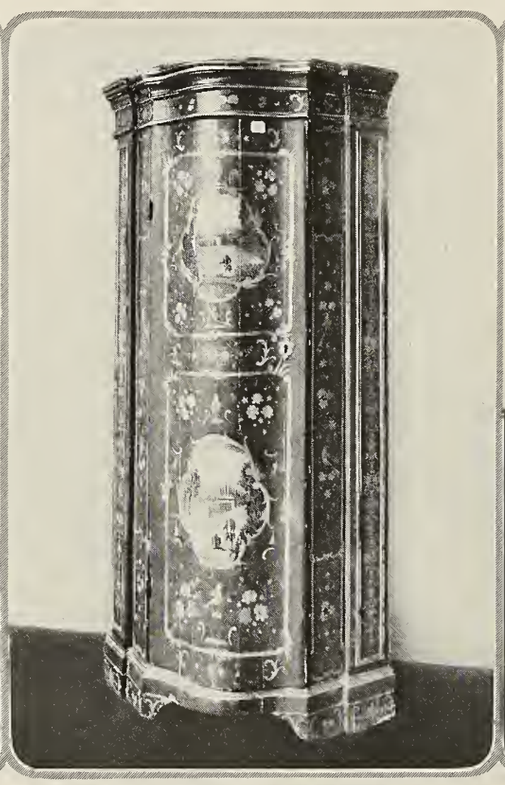
They seem, indeed, to have ceased to originate, or even to try to originate, in the matter of pattern, and to have been content to borrow wholesale from the modes in vogue in the other countries of Europe—a course diametrically opposite to that which had obtained during preceding centuries when Italian furniture designers supplied the major part of the inspiration which bore abundant fruit in all lands wherever mobiliary art was appreciated. Hence the manifold styles that followed each other in rapid succession as reflections of contemporary modes that originated elsewhere; hence the element of decadence observable in much of the product put forth by Italian craftsmen of the period.

Borrowed Styles

Nevertheless, the Italian craftsmen managed to impart to their local interpretations of borrowed styles a national turn which gave their work a distinct individuality, always unmistakable and often pleasing, so that the so-called Italian Louis Quinze, Italian Louis Seize and other Italian manifestations of current stylistic influence, if not to be accounted really great, were full of interest and of unquestionable decorative value. As to the great variety of contours, it is well for the reader bent upon systematic investigation to remember that analogies in form between Italian furniture and contemporary types in France and England are sufficiently close to enable anyone with a fair knowledge of French and English mobiliary developments to classify Italian pieces chronologically and to understand their affinities and concomitant decorative phenomena. Whatever we find in French and English furniture—Queene Anne forms, evidences of the "Chinese taste,"



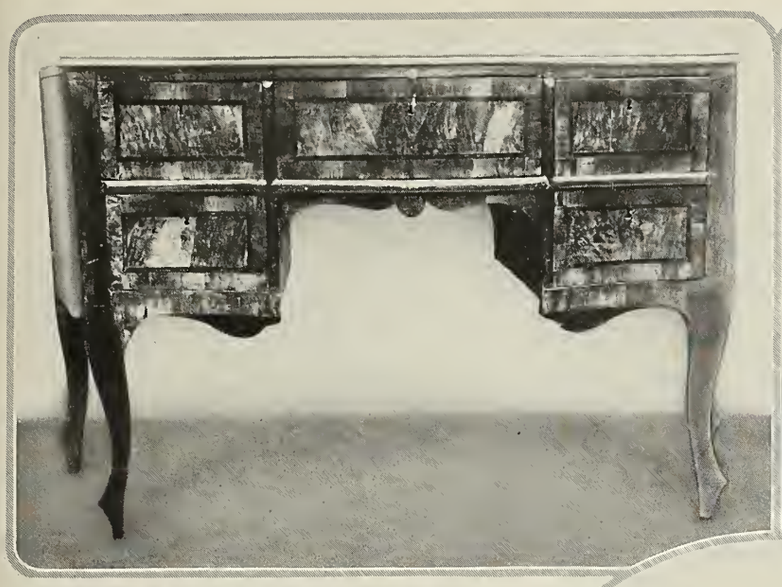
Venetian painted and gilt wardrobe, polychrome arabesques on a cream ground. Courtesy of Wanamaker



An 18th Century painted and gilt corner cupboard, polychrome decorations. Courtesy of Wanamaker



A Venetian wardrobe; red ground, landscape panels. C. 1735. Courtesy of Penn. School of Industrial Art



In the shaped front, knee hole and cabriole legs of this Italian walnut veneer writing table is found Louis Quinze influence. C. 1760. Courtesy of Wanamaker



Gallic influence is also shown in this 18th Century veneered, inlaid and painted chest of drawers or console cabinet. Courtesy of Cooper Institute

Chippendale elaborations, Adam, Hepplewhite and Sheraton refinements, Louis XV frivolity, Louis XVI classicism or the pedantic literalness of the Directoire—we are almost certain to find echoed in Italian furniture of the same period.

The prospective purchaser of the 18th Century Italian furniture, if not already familiar with its structural peculiarities and shortcomings, may be dismayed at what he finds on the inside of some piece of cabinetwork whose comely exterior has especially appealed to him. The niceties of finished workmanship to be found in English or American pieces are practically unknown and the joinery is almost invariably rough and crude. At times it is so unworkmanlike, according to our notions, as to occasion serious misgivings about its durability. Nevertheless, despite appearances, it usually has the merit of strength and there is comfort to be derived from the fact that it has held together this long, and the probability that it will continue to hold together equally well for future generations.

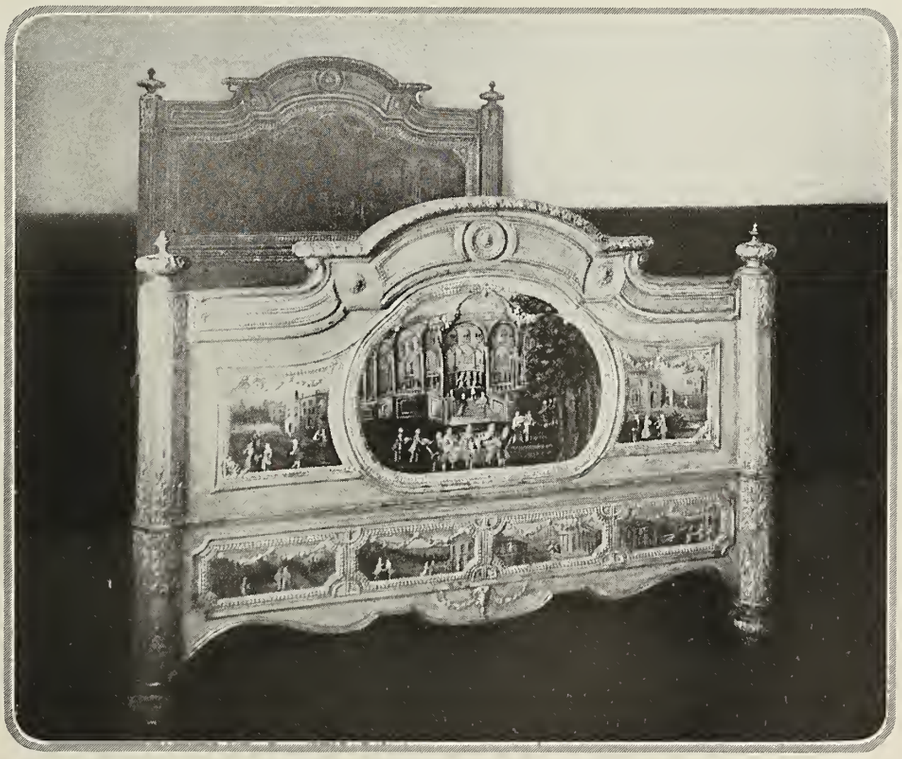


An 18th Century Italian polychrome bedstead, with cream ground, dark blue stripings and vari-flowered decorations. Courtesy of Cooper Institute

Italian Methods

It happens that there is often a superfluity of timber employed and the defect is generally in the direction of clumsiness rather than fragility. This disparity between outward finish and internal carelessness is to be attributed to the Latin habit of emphasizing effect alone. We find plenty of evidence of the same spirit in Italian architecture for example.

Articles of furniture commonly used in England and France during the 18th Century were also to be found in Italy, and, in addition, there were some specialized local refinements. The 18th Century was a period of refinement in furnishings, indeed we might call it the age of the boudoir and of the drawing room, and in Italy those refinements were likely to flourish to the fullest extent. It will not be necessary to enumerate all the items of household equipment in full, and the purpose of conveying a comprehensive acquaintance with the style will be served by discussing some of the most characteristic features, and then by giving an outline of the methods of decoration and the materials employed by the Italians.



The characteristic feminine richness of 18th Century Italian furniture is shown in this bedstead. The ground is red and the panels are painted on canvas and applied. Courtesy of the Pennsylvania School of Industrial Art

The Characteristic Console

One of the most characteristic pieces in Italian interiors was the console, either in the form of a table or else as a cabinet or chest of drawers, and numerous varieties of these forms persisted through all the recurrent styles, from the curvilinear furniture contemporary with the Queen Anne mode in England to the rectilinear and grandiose Directoire and Empire patterns. During the earliest period a common form of console stand or bracket had a shaped top and gilt supports boldly carved. A kindred type had an oblong rectangular top with ornately carved gilt legs. Echoes of a like treatment were to be found in both carved and veneered walnut, oftentimes with the additional embellishment of gilding and marqueterie. Consoles reflecting the Louis Quinze episode with bombé fronts and tapering, out-

(*Continued on page* 54)

STARTING PLANTS FOR NEXT SPRING'S GARDEN

Forehandedness Which Means the Saving of Several Months and Assures Good Results in Blossom and Crop for the Coming Year

THE late garden, which is designed and planted to furnish a supply of vegetables for fall and winter, is not unlike the spring garden in some respects. Both are usually planted under conditions quite unfavorable for the germination of the seeds and early growth of the plants, but have more favorable conditions awaiting them, normally, in the course of their development.

In the early spring too low a temperature, and wet soil are the unfavorable influences; in the fall the high temperature and dry soil are likely to be the objectionable conditions. But the result is the same; the seeds have a hard time of it in germinating, being likely to rot in the first place, and to dry up in the second, just as they are sprouting. And even those which succeed in getting above the ground are apt to get along very slowly at first, because conditions are such that nitrification—by which the nitrogen in the soil is changed into forms which the little plant roots can make use of—is being accomplished at a very slow rate indeed.

In the spring garden we had to do something to remedy this condition in order to avoid having very late crops; but in the fall the situation is more serious, for if these crops are delayed a week or two they may be lost through an early snap of cold weather. Therefore it is essential to give these late crops every attention that will help to keep them supplied with available plant-foods, especially nitrogen, the most important of all.

The first and best activity that the energetic gardener can engage upon in this connection is the use of that old standby for making the garden hustle—nitrate of soda. This is for all crops which were transplanted last month, such as cabbage, cauliflower, brussels sprouts, celery and leeks. It will pay to give at least one light application—a handful being sufficient for a number of plants, or 10′ to 20′ of row.

Special Stimulation

The crops that were sown from seed, such as beets, carrots and rutabagas, should not be given any special encouragement until after they have been weeded out thoroughly. To do so would stimulate the weeds even more than the plants, as they are more rapid growers. Hand weeding and thinning, in hot weather, unless it is followed immediately by rain, is pretty sure to leave the remaining plants more or less knocked out and wilted for a few days. The best time to apply the nitrate of soda, therefore, is just as they are beginning to convalesce; and, if possible, after its application it should be watered in thoroughly.

In addition to this special stimulation, keep up the constant use of the slide or wheel hoe, so that the soil moisture may be conserved and air admitted freely to the soil about the roots of all the newly started crops in your garden. That they require just as careful attention as the spring-sown crops did in the way of weeding, thinning, etc., goes without saying.

There is another matter in which the late planted crops are at considerably more of a disadvantage than those planted early; danger from the attacks of insects and diseases. Most of these do not put in an appearance until after the spring planted garden is pretty well along, so that the plants are in better position to resist or survive the attack. The late planted crops, however, have to run the gauntlet during the early stages of their careers, and for that reason should be watched and protected even more conscientiously.

Remember that you use arsenate of lead or some other stomach poison for eating insects, such as the potato bug; nicotine extract or some other contact insecticide for sucking insects, such as plant lice; and Bordeaux mixture for blight, rust and rot. These can all be used together, as an all-purpose spray—only the nicotine should not be used until the enemy it is effective against is actually present, while the arsenate of lead and the Bordeaux mixture should be applied in advance to keep new growth covered and ready for any surprise attack in advance.



Corn is at its best now and should be picked as soon as the kernels are mature

After transplanting it into the trench, a good watering will help the celery



The onions should be pulled and allowed to dry somewhat in the sun before being stored away



Large, well formed and perfectly ripened tomatoes come from vines that are carefully pruned



Beans to be kept for seed should mature on the plants and then be shelled immediately

One of the mistakes which the beginning gardener almost always makes, and which thousands of war gardeners who have planted a plot for the first time this year will make, is to stop planting long before there is any real necessity for it.

It is not the date on the calendar, but the date at which you are likely to have killing frosts in your section, which determines the last planting date for your garden.

If early varieties are used, beans will be ready to use in six or eight weeks from planting; beets in seven to eight; carrots in eight to nine; sweet corn in eight to ten; cress in four to five; cucumber in eight to ten; kohl-rabi in eight to ten; lettuce in six to eight; mustard in four to five; peas in eight to ten; radish in four to five; spinach in eight to nine; squash, seven to eight; swiss chard, six to eight; turnip, eight to ten.

With the exception of beans, corn, squash, and cucumbers, it will take quite a severe frost to put these things out of business for the season. Even the tenderer things will often survive the first light frost or two with a slight blackening of the leaves, so that they can enjoy the one week to three weeks of fine weather we usually get after the first "snap." Therefore, if you are not likely to have a frost in your section until the middle of October, there are still some ten weeks of growing weather left, and if you plant immediately and use early varieties, quite an assortment can help swell the total returns from your war plot.

Keep in mind that success will depend on a quick, strong start. Use plenty of high-in-nitrogen fertilizer, and insure prompt germination by planting just after a rain, or soaking the ground before planting.

Of course, all these suggestions for July planted crops apply to August plantings.

Gaining a Year On Flowers

So far in these articles, though they have had to do for the most part with plants in general, the individual crops discussed have been annuals, mostly vegetables. We have all been, and are still, more than usually interested in vegetables, because of the part they are playing, and must continue to play in "making the world safe for democracy."

But there is no reason to neglect entirely the flowers; in fact, in so far as the war may affect our flower gardens next year, there is every reason to sow flower seeds this fall to supply plants to set out next spring, rather than to wait until then to buy the plants. For the price of one plant, you can get a whole packet of seeds.

You plant them now, because in the first place not all flowers will bloom the first season from seed, and in the second, even many of those which would, would flower only very late in the fall. It probably seems to you, as a garden beginner, that the natural time to sow any seeds is the spring. But the thing that makes you think spring is the natural time for seed-sowing is because the seed catalogs come out then. As a matter of fact, Old Mother Nature does a great deal of her seed sowing through mid-summer and early fall. She scatters the seeds as they ripen, though knowing that they will not have time to grow and flower before Winter locks up the gates of her great park.

But the old lady has learned from experience that these little plants, though apparently frozen stiff and dead, will revive again in the spring, and go on, achieving the development of flowers that will attract the birds or bees from other blooms, thus helping them in the formation of the seed that completes their cycle of life.



For starting seeds for next year's plants use a flat with plenty of drainage in the bottom



Sow direct from the hand, distributing the seed over the surface as evenly as possible



Watering of the flats should be thoroughly done with a fine rose on the sprinkler

The flowers that die after producing one crop of seeds, the second year or season after they start to grow, are called biennials. Still others live on, even though they have produced seeds, and grow again the next year; these are called perennials.

Any summer catalog will give you a long list of the biennials and perennials which are adapted for fall sowing—usually in August. But August is often a very unfavorable month for sowing seeds, especially such minute seeds as many of the flowers have. However, if poor old inefficient, tradition-bound Nature can succeed at it, we ought to be able to.

Nature's Sowing

The seeds are scattered and fall loosely on the top of the soil; but dead leaves, and pieces of decaying grass, etc., finally cover them from sight with a very light covering; and the leaves and plants above them keep their hiding place shaded and cool and moist, furnishing just the conditions that are best to insure germination.

To duplicate these conditions, we must provide a light friable soil, something so soft and spongy that it will not form a crust. If leaf mould from the woods is available, or any decaying wood or vegetable matter such as rotted wood, that can be run through a sieve, and made fine and even, it will serve admirably. Otherwise we can buy humus, which is merely decayed vegetable matter commercially dried and ground. This with a little soil added to it, a quarter to a third in bulk, will answer for our seed sowing.

We must select a suitable place in which to make the seed bed. If an old cold frame is available, we need not go further, as that will be easy to use, can conveniently be shaded, and has water handy. If not, find some sheltered spot, well lighted.

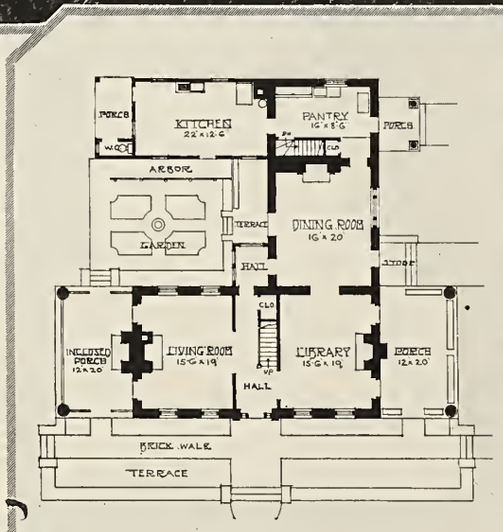
The spot selected should be dug up and "surfaced" with 4" or so of the prepared soil. If it is very dry, soak it down with the hose two or three times, until it will absorb no more water. Then prepare it for sowing by making it perfectly firm and fine and smooth on the surface, and marking out on it, with a small pointed stick and a lath or something similar with a straight edge, shallow drills a few inches apart.

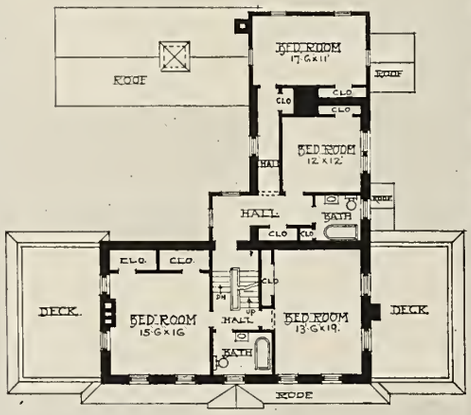
In sowing the different seeds be very careful to distribute them evenly along the rows, as they will have a tendency to "bunch"—and the bunches will be much more apparent later than when you are planting!

After sowing, cover very lightly with your prepared soil, and press down gently. Then over the soil place some loose pieces of sphagnum moss, if you have it (obtainable at any florist's) or some pieces of newspaper, which may be dampened first. Over the cold frame or above the bed, stretch a piece of muslin or two or three thicknesses of mosquito netting. The moss or newspaper should be removed entirely just as soon as the first little seedlings begin to peep through, which will be from five or six days to two weeks or so, according to varieties and conditions. The cloth shading can be left on longer, however, to protect from glaring sun and from heavy rains. It should be removed at the first sign of the plants "drawing up" and looking spindling.



Built during the Post-Colonial period, the house originally possessed a sturdy character. In the dark days of the Mid-Victorian era, it was renovated but not entirely ruined. From this slough it was lifted by the recent restorations which made it a perfect composition again. The before and after views show the exterior changes





With the removal of the porch, cheerfulness became an assured fact on the lower floor and like results were achieved on the floor above by additional windows in the end wall. The other structural changes were a small two-story addition at the rear of the main hall, modern toilet facilities and more closet space







One of the changes in the alteration of the house was the substitution of white plaster for clapboard on the wall surfaces

COLLINGWOOD FARM

The Residence of E. B. MALONE, Esq., near Taylorsville, Pa.

C. E. SCHERMERHORN, *Architect*

Instead of the darkening and practically unusable porch, a wide brick-paved terrace now extends across the entire front of the house

A Germantown hood, carrying a graceful pediment, maintains the cornice line and serves to lessen the apparent height of the walls



August THE GARDENER'S KALENDAR Eighth Month



This is the time to move evergreens and give the final trimming to those that need it



Dahlias can be crossed by bringing the flowers into contact so their pollen is transposed

Cane fruits should be tied up and old fruiting wood cut away





A spading fork is good for loosening the soil around newly set trees



After setting out late celery in a well enriched trench, water it at once



This Kalendar of the gardener's labors is aimed as a reminder for undertaking all his tasks in season. It is fitted to the latitude of the Middle States, but its service should be available for the whole country if it be remembered that for every one hundred miles north or south there is a difference of from five to seven days later or earlier in performing garden operations. The dates given are, of course, for an average season.

SUNDAY

Summer set lip to earth's bosom bare,
And left the flushed print in a poppy there;
Like a yawn of fire from the grass it came,
And the fanning wind puff'd it to flapping flame.
—Francis Thompson

MONDAY

1. Start sowing peas again for fall. With a favorable season you will get good returns and high quality peas. Use early varieties and keep a sharp lookout for aphis during dry weather. When watering, do the job thoroughly.

2. It is advisable to sow several rows of beans close together so that if an early frost comes along it will be an easy matter to protect them. Water the drills to hasten germination.

King of Norway born, 1872.

3. Early celery should be ready for blanching with paper collars or boards. Whichever are used, arrange them so they will exclude water.

England declared war on Germany, 1914.

4. This is absolutely the last call to set out cabbage, cauliflower and kale so they will mature before frost. Do not neglect this.

Emperor Ferdinand died, 1901.

5. What about strawberries for your garden next year? Good healthy plants, set out now, will fruit next season if planted in a well prepared bed.

TUESDAY

6. Evergreens can be transplanted now. Use plenty of water; in fact, the plants should be puddled and kept sprayed constantly until root action is started. If you can't water them, use a mulch.

7. Spinach, turnips, radishes, cress and lettuce can now be sown. In case of a dry spell of weather, these plants should be kept well watered in order to stimulate root action and hasten them along.

WEDNESDAY

8. Don't neglect cultivation at this time—you must get rid of the weeds. Use the cultivator to keep the ground thoroughly stirred, and have it dug around specimen trees. This will help them materially.

9. What about some sweet peas for your greenhouse? See that they are planted where they will have plenty of head room. Sow forcing varieties now and you will have flowers for Christmas.

THURSDAY

10. Usually at this season of the year we have hot, dry weather. All late plants should be kept watered. When doing this, soak the ground thoroughly and then cultivate immediately afterward.

11. Seed sowing is in order for the greenhouse. Stocks, mignonette, nicotiana, calceolaria and cineraria are timely, as are also watercress, New Zealand spinach, tomatoes and cauliflower.

England declared war on Austria, 1914.

12. This is a good time to give the asparagus bed a good top-dressing of soil. If there are any slugs around, dust the plants with hellebore.

FRIDAY

Manila surrendered to the Americans, 1898.

13. Evergreens suffer from red spiders during hot weather. Occasional spraying with insecticides such as tobacco or kerosene emulsions will check them.

Relief of Pekin, 1900.

14. Don't neglect to get cuttings of geraniums, coleus and other bedding plants. If taken judiciously, the beds should not show the effects of it. Root in sand in the greenhouse.

Panama Canal opened, 1915.

15. You must keep the runners removed from your strawberries. It is also a good practice to give the old bed a top-dressing with nitrate of soda.

16. Hot days and cold nights cause blight, a disease which is incurable but preventable. Frequent sprayings with Bordeaux mixture or other fungicide will prevent it. Cut out and destroy parts affected.

17. If you want good muskmelons you must keep the vines sprayed with Bordeaux mixture. Small boards or flower pots placed under the fruit will insure fast ripening and better quality fruit.

SATURDAY

Emperor Franz Joseph born, 1830.

18. Make another sowing of peas. Onions which are ripening can be pulled up and laid on their sides to dry a little before being stored.

19. Start now collecting heavy wrapping paper, burlap and other covering materials. These can be used to advantage later on to protect the tender plants from early frosts, and prolong their life.

Pope Pius died, 1914.

20. Growth is about terminated on various plants, and it is well to go over and tie up the vines to prevent breakage. This applies particularly to climbing roses.

21. Sow lettuce now. Plants of previous sowings of lettuce should also be set out. It is best to make a bed about 3' wide which can be easily protected from early frosts with a light covered framework.

22. It is again time to think of planting bulbs which increase, such as scilla, fritillaria, narcissus, crocus, grape hyacinths, snowdrops, etc. These should be ordered now to be on hand at the proper time.

23. Carnations should now be planted in the greenhouse. Use good soil and keep the plants well sprayed and damp around the roots until root action is started. Diseased leaves should be picked off.

24. Summer flower bulbs such as gloxinias, achimine, yellow callas, begonias, etc., should now be dried out to afford them the proper rest. Water should be withheld until the bulb is properly ripened.

25. This is a good time to think of sowing new lawns. By seeding now, you avoid a crop of weeds. Rye or other heavy rooting grasses are sometimes sown to protect the grass for the winter.

26. Hedges have about completed their growth and should be gone over and clipped before fall. This will be the final clipping, which applies also to all kinds of formal evergreens.

27. Keep the flower stalks removed from the flower garden, the ground well cultivated and the walks straight. Fall flowering plants should be given a top-dressing of sheep manure or other fertilizer.

Montenegro became a kingdom, 1910.

28. It is time to gather dahlia seeds or to cross the flowers for new types. This is interesting work and should appeal to those interested in flowers.

29. Roses will now be growing rapidly preparatory to their fall flowering. Bone meal and a thorough watering when the weather is dry will help them. Spray the foliage with poison if there are any rose slugs present.

30. There is nothing which will give greater returns in your greenhouse next winter than bulbs like narcissus, tulips, lilies, Spanish iris, and hyacinths, both Dutch and Roman. Order these now.

31. Any changes contemplated in the flower gardens or shrubbery borders should be planned now and new plants ordered so they will be on hand at the proper time. Make the fall plantings early.

The gardener who fails to kill all potato beetles on sight takes upon himself a serious responsibility. A single pair of these pests may have [illegible] descendants in one season.



Sowing and "scratching in" grass seed in bare places is timely now

Lettuce like this, sown now, can be kept until Christmas if mulched



A board shade will keep the sun from newly transplanted things

If it is kept sharp, a sickle can be used to keep the borders neat



ARRANGING ARTISTIC FLOWER COMBINATIONS

The Time, The Place and The Flower

NANCY D. DUNLEA

THERE are great decorative possibilities in arranging flowers in a combination of two or more kinds. The amateur decorator, who keeps on the safe side and arranges only flowers of one kind for each flower holder, may achieve harmonious results, but often creates effects that lack originality or distinction.

Before combining flowers in bouquets for decoration, it is well to keep in mind the following: the color of the background, the light and the number of flowers necessary to fill a space or to realize an artistic grouping.

COMBINATIONS	HOLDER
Yellow poppies (escholtzias) and wild oats	Dull green bowl
Yellow poppies and bachelor buttons	Dull green bowl
Yellow marigolds and bachelor buttons	Brown basket
Yellow poppies and purple lupine	Brown basket
White marguerites and yellow marigolds	Rectangular receptacle—birchbark or reed
Red poppies, bachelor buttons and mayweed or pyrethrum	Dark blue and white bowl
Magenta ivy geraniums and bright blue bachelor buttons	Dull green bowl
White fleurs-de-lis and live-oak buds	Brown basket
White sweet peas and Queen Anne's lace	Pale green jar
White roses and silver poplar leaves	Greenish gray pottery
Six or seven varieties of phlox	Dark blue and white bowl
Pale yellow marguerites and blue plumbago	Dull blue jar
Pale yellow nasturtiums, mignonette, mist	Pale green bowl
Pink rambler roses and Queen Anne's lace	Cream and green jardinière
(A large showy bouquet for a large room or stage)	
Pink carnations and Queen Anne's lace	Dull gray jardinière
Pink begonias, pink fuchsia and coarse ferns	Bronze or hammered copper holder
One pink rose, pink verbena and pink fuchsia	Glass basket
Blue forget-me-nots, pink rosebuds, mist	Glass or raffia basket
Chinese lilies and freesias	Black lacquered bowl
Honeysuckle, plumbago and pink rosebuds	Gilded basket
(Good for broad low centerpiece)	
Purple violets and one or two pink Cherokee roses	Glass basket
Purple frost flowers and goldenrod	Indian basket
Pink roses and sprays of heliotrope	Violet glazed bowl

Why it is essential to consider the background may readily be seen. A room in yellow would obviously offend if decorated with red roses, while the same red roses might add just the necessary warmth and distinction to a Colonial room in gray.

The amount of light, both in the room and directly upon the flowers, should have similar consideration. For instance, a dark room with dark wall paper and few or north windows should not be decorated with dark red carnations, dahlias or violets. White fruit blossoms, bright yellow jonquils or goldenrod are much more likely to show to advantage as well as lighten the somber appearance of the room.

As to the quantity of flowers to use, a rule can hardly be given, but on the whole it is better to have too few flowers than too many. On the other hand, the vogue for a single flower in a "bud vase" has been carried a little too far of late. One sees a single heavy rose almost capsizing a slender crystal vase, and again sees a solitary blossom set upon a vast table that reminds one that literally—

"Full many a flower is
born to blush unseen,
And waste its sweetness
on the desert air."

The room, the light, the space and the kind of flowers are the main factors in determining the number to use.

In combining flowers, there are several advantages; commonplace flowers that ordinarily would hardly decorate may serve as a charming background for one or two expensive flowers from the florist's; some cherished but limited garden flowers may be combined with more attainable flowers or shrubs; wild flowers may be used with cultivated ones; and striking color effects may be gained.

On this page is a list of flower combinations that have evoked admiration and that may be helpful in suggesting other combinations to the reader.

POTS AND PLANTS FOR THE INDOOR GARDEN

Sturdy Growth and Abundant Bloom Can Follow Only Upon Knowledge and Care in Pot Sizes, Soil and Watering

IDA D. BENNETT

HAVE you been wise and planted a large number of seeds such as primroses, geraniums and other flowers for an in-the-house garden? Then here are some potting suggestions for your especial benefit.

Very small pots should be used at first —2″ or 2½″ in diameter—that the little plants may not be discouraged and lost in a mass of earth. The first thing a seedling tries to do when confined in a pot is to reach the air about the sides of the pot. Instead of penetrating the mass of earth at random it strikes at once for the outside of the ball and weaves a network of roots over its entire surface. If the pot is too large, the task of reaching this outlying surface is too great for the little rootlets and they perish in the attempt. Also, too much unoccupied soil is liable to become sour or musty in the course of time.

No drainage except a bit of charcoal or broken crock immediately over the hole in the bottom of the pot is required in this first potting, and even this may be omitted in the case of plants that show a decided tap root development.

As soon as the plant has made sufficient growth to warrant an inspection of its roots they should be examined, and if the ball of earth is found well covered with a network of them which looks alive and shows many white points, the plant should be immediately shifted into a larger pot.

Inspecting the Roots

It is entirely possible to inspect the roots of any plant without in the least injuring it. Place the left hand over the top of the pot, with the fingers on either side of the plant, invert the pot and tap it lightly against the edge of the bed or stand. This will free the earth, which will drop out into the hand. If the root growth is insufficient, the plant should be returned to the pot and left to make further growth; in the meantime you should make such changes in treatment as may seem necessary for its improvement. If, however, the plant shows that it is ready for more room, a pot a size larger should be selected and partly filled with earth which should be worked well up about the sides so as to leave a hole about the size of the ball of earth to be placed in it. The ball should then be carefully slipped into its place and the earth pressed very lightly and firmly about it.

This is the manner in which all subsequent shiftings are made, increasing the size of the pot each time and, as the pots grow larger, adding more and more drainage until, with a 6″ pot, 1″ or more of broken charcoal and shards is used and a layer of sphagnum moss placed over this to prevent the earth's sifting down between the fragments and clogging them.

One important thing to remember is that young seedling plants are not repotted but shifted—mark the difference. Repotting is employed for plants which are mature and have exhausted the sustenance in the soil, or have outgrown the root room or are unhealthy. When any of these conditions exists the plant is usually shaken free of the earth, and if any diseased or specially unhealthy condition exists, given a bath of tepid water and repotted in a fresh pot and clean soil. If it is necessary to use the old pot it should first be thoroughly cleansed and scalded. All diseased or dead roots should be removed when repotting plants,

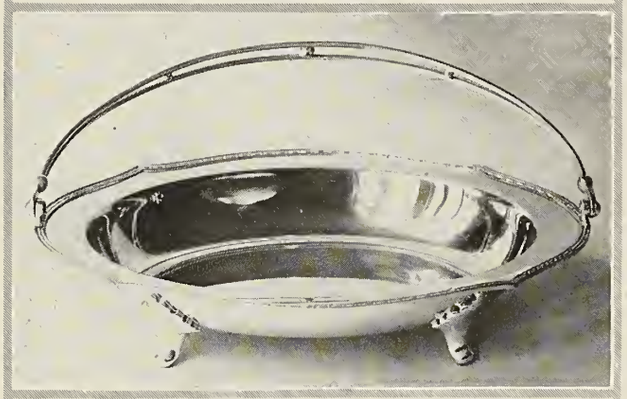
(*Continued on page* 58)

SEEN IN THE SHOPS

In the summer most of us are far away from the shops so that the assistance of the House & Garden *Shopping Service will be found invaluable. Address it at 19 West 44th Street, New York City*



The cocktail shaker comes in Sheffield plate 9½" high. Quart size, $7.50; 3 pints, $9.00. The glasses, 5¾" high, have sterling silver rims. $27.50 a dozen



It can be used for cake, fruit or rolls, a Sheffield plate dish with Chippendale pattern around the edge. 12" wide, 2½" in height. The handle is collapsible. $9.00



Fruit or salad set of bowl and twelve plates in Copenhagen china with plum, pear or cherry design in two tones of green and natural fruit colors. $13.50 a set



A mirror suitable for bedroom or hall comes in wood with an old iron finish, or any color desired. Outside measurements 31" by 17". $27.

There is a fine old-fashioned air about these decanters, reproductions of an old design. With or without handles. 11" high. $18.75 a pair



Porch flower bracket, hand-decorated wood, tin-lined. 28" high, $15.75

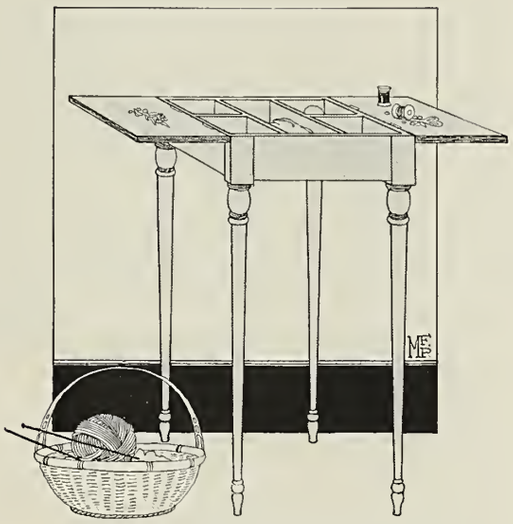
Among the breakfast sets is one of English porcelain in cream with an old Leeds pattern in brown, green and red. Eleven pieces. $9.00





FOR THE COUNTRY HOUSE

♦



Sewing table painted dull finish gray-green with flower decorations. Box in center is divided into compartments 3″ deep. Top 28″ high. Any color to order. $25

The flower or fruit bowl below is of glazed pottery with conventional floral design in green and blue. 11″ *wide,* $3.50. *Two other sizes are obtainable*





Portable porch bell of hand-forged iron. 17″ *high. Bronze bell,* 6″ *wide.* $30.00

The set below is of white porcelain with a large floral design in red, blue and green. Can be had in 100 *piece set,* $39.04. *Tea pot,* $1.69; *sugar,* $1.19; *creamer,* $.64; *tea cups,* $6.48 *a dozen*



For centerpiece on the country house dining table or in the hall comes a large brass bowl with carved Chinese dragon design on the inside. 20″ *in diameter. Price,* $20.00



An old English design in china with fish scale decorations in blue, and floral pattern in blues, greens and reds. Coffee cups, $9.75 *a dozen; tea,* $8.00; *dinner plates,* $8.50



Crystal glass with conventional border design. Clarets or small goblets, $4.75 *a dozen; goblets,* $5.25 *a dozen; finger bowls,* $6.75 *a dozen; the plates,* $9.00 *a dozen*





The small orange-buff and chocolate butterfly, so abundant in the summer fields, is the Silver-bordered Fritillary. It ranges from Nova Scotia to Alaska and south to the Carolinas



Cabbage butterflies are only too familiar to gardeners, and their larvæ do incalculable damage. But for all that they are beautiful. A European species, it first appeared here in 1860



BUTTERFLIES YOU MAY MEET ON A SUMMER DAY

Six Abundant Kinds Whose Colors Enliven Roadside and Country Byway

Photographed By Dr. E. BADE

One of our few migrating butterflies is the Monarch, tawny red with a wing spread of 4". Often, in autumn, it moves south in great swarms



An example of protective form and coloration is furnished by the Question-sign, whose name comes from the silvery mark on its hind wings. The species hibernates in cold weather



Hunter's butterfly, or Painted Beauty, has a wider range than almost any other butterfly. It is found from Nova Scotia to Mexico. Orange, white and purplish brown are its colors



Large, showy in its dress of green, orange and bluish black, the Spicebush Swallow-tail always attracts attention. Allied species are found in the West Indies and South America

BREAKING INTO BEE KEEPING

Pertinent Pointers Which Will Enable You to Enjoy that Great American Delicacy — Hot Biscuits with Home-Grown Honey

BENJAMIN WALLACE DOUGLASS

ADAM and Eve knew the taste of honey. It doesn't say so in the Bible—at least I don't think it says so—but I know that it must be true because that first garden was perfect; and no garden would be perfect without the amber spoils of the honey gatherers.

Anyhow, we know that honey as an article of food was famous long before the discovery of Battle Creek, and it remains today in good repute in spite of the pure food chemists. Some of the old prophets used to drift out into the desert and go on a regular wild locusts and honey debauch—or was it locusts and wild honey? It must have been wild honey because in that day and age tame honey was practically unknown, owing to the fact that not much progress had been made in the art of keeping bees.

It is interesting to note that although bees and their products have been more or less familiar to men for countless centuries, there was practically no progress in beekeeping methods until after the perfection of the great American biscuit. By "biscuit" I mean a biscuit, not a cracker—one of those delicious products of the oven condemned by all food cranks and enjoyed by all others. Hot biscuits and honey. Something real to live for!

Buying the Bees and Hives

I wanted honey on my biscuits, and so I became a beekeeper. I could buy honey, of course, but that would not do. I wanted my own particular product and I proceeded to get it. First of all I had to have bees, and the easiest, though perhaps not the best, way to get a start was to buy a few colonies from a local beekeeper. We made several trips into the country in search of bees that could be bought at a reasonable price and finally found an interesting old chap who would part with a few colonies. We examined his bees carefully, and found that while they were housed in the most primitive sort of makeshift hives, they were strong in numbers and apparently free from any bee disease—two extremely important considerations.

Our bees now had to be transferred from the old hives in which we obtained them to clean new hives fresh from the factory. Even before removing them came the job of putting the new hives together. If you have never seen beehives in the making you cannot appreciate what complicated affairs they are.

When I ordered mine I wanted to save as much expense as possible and so bought hives in the "K.D." (knocked down) form. "Knocked down" is a good expression. That is exactly the way I felt when I opened the crate. One or two of the hive bodies had been nailed together and these contained the three other bodies in the set of five, besides all the internal arrangements of the entire set. When I opened that first crate and tried to get the pieces together I felt as though someone had sprung a new form of puzzle on me, but at last I discovered a little slip of paper telling just how to nail the big piece on to the little piece and just how many nails of just what size to put just where. (The nails were all in the package, too.)

I would sit down in the basement evenings nailing the things together, and the neighbor's boy used to come over and watch me work. He was a critic—a natural-born critic. It got to be a regular sing-song with him—"That one went inside; that one went outside; that one went inside." But at last I got all the nails driven in their proper places and had my bee houses ready for their occupants.

I had handled bees before, and as an entomologist I knew a good deal about them from a technical standpoint; but I had never even seen a colony on an old log transferred to a new hive and so I called in a real expert in the business to give me the advantage of his experience.

This man knew bees by instinct. His people had kept bees before he was born, and it was almost second nature with him to handle the touchy insects with uncanny skill. With the new hive ready he could split open an old "bee gum" (a section of a hollow log) with an axe. He was not more concerned about it than he would be about splitting a lot of kindling.



Gentle bees—yes, there are such things—may be handled without protecting veil or smoke



In the central part of the comb the bees are hatched. The rest is for storing food supplies

When a Bee Won't Sting

I afterwards found out that in some cases rough treatment will result in fewer stings to the operator than very careful handling. As soon as the bees find that they are being assailed their instinct teaches them to save as much of the honey store as possible, and each and every one of them falls to and gets a load of honey. A bee with his honey pouch loaded to the guards has very seldom been known to sting.

Inside the old logs and box hives the combs are built side by side very much as they are in any hive. My assistant cut off these old combs one at a time and, selecting the best, cut them to fit roughly into the frames which support the brood combs in the modern hive. As each comb was fitted into its frame we tied strings around and around the frames to hold the comb in place. Later the bees glued the frames solid and chewed the cotton strings to bits and removed them from the hive in a very cooperative manner.

After seeing it done I did not consider that transferring was such a formidable job as I had supposed, and since that initial time I have transferred many colonies to new hives and have seldom been stung.

It might be asked why we bothered to move the old comb. Why not shake the bees into the new hives and let them start all over again? That could be done, of course, but the bees might not stay in the empty hive, and even if they did they would have to work pretty hard to replace all the old comb with its many cells of young brood and its store of honey. These brood combs, be it remembered, remain in the hive year after year. They are never taken away unless for some special reason, and never to supply honey as human food. Honey stored in a brood comb would be unfit to eat, as such combs have been used as places to rear the young through many bee generations. Consequently the combs from an old box hive, if they are fairly straight and do not contain too much drone comb, are every bit as good as the new combs which the bees would gradually build later on.

Cells of Various Sizes

Perhaps I should explain here that drones, workers and queens are all produced in cells of a different size. The queens are produced in special large, elongated cells built out from the main comb. These cells hang down almost at right angles to the other cells in the hive. They are built only as needed, and only during the spring and early summer, when the natural tendency of the colony is to swarm and so establish a new colony. The workers are produced in cells of relatively small size. Drone cells are quite a little larger than the cells in the worker comb. It is desirable to have a colony produce as many workers as possible and for that reason an excess of drone comb is always highly objectionable.

We got our bees well established in the new hives quite early in the spring—just about the time the apples were in bloom. At that time the bees can be handled better than they can earlier. It is unwise to attempt to handle them at any time when they are not gathering

nectar from the flowers. When they are idle they are cross. The good bee man will always try to do most of the work in the apiary at such times as the bees are working vigorously. Never attempt to handle them when there are no flowers yielding nectar, or on cool cloudy days, or too early in the morning or too late at night. The middle of a warm, bright day, in a season of plentiful bloom, constitutes the ideal time to investigate the inside workings of a beehive.

The Busy Season

These bees that I bought in old box hives proved to be good workers, and they made the most of their advantages during the spring, so that by the first of June they had built up fine strong colonies. The good beekeeper manages to have his bees in good working condition at this time. A weak colony will not be able to spare enough bees to bring in any more than enough honey for their own use. The bees use the honey to feed the young, and a weak colony will often have a great many young bees to feed and not many old bees to gather the necessary nectar.

If there has been a scarcity of early spring honey flowers then it is up to the beekeeper to feed his colonies enough old honey or sugar syrup to enable them to raise an abundant family. At about the time that the clover starts yielding, the main hive body containing the brood combs becomes overcrowded. In a strong colony there will be from 40,000 to 60,000 bees. When all these are grouped together, they make a large bulk and occupy a good bit of space. Also they can bring in a large quantity of nectar in a single day and so the spaces in the brood combs that are unoccupied by young bees are quickly filled with new honey. Whenever this condition obtains, the bees are seized with the Wanderlust and begin to make their plans to move.

It is always the old queen (there is only one in a colony) that leads out the swarm, but they never leave until after preparations have been made to continue the busines of the colony at the same old stand. This preparation consists in building one or more queen cells and developing the young queen to such a point that her safe hatching is assured. As soon as the queen cell has been sealed preparatory to the final development of the queen grub into the adult insect, the old queen is ready to lead forth her many followers to pastures new.

When a swarm issues from a hive it simply means that a majority of the members of the hive are following the queen to some new location. This is a natural method of increasing colonies. When they swarm they naturally take along most of the best workers in the colony and thereby weaken the working force to such a point that no surplus of honey is liable to be stored. It follows that if you want honey you must use some method to prevent the bees from swarming. You can't teach them not to, but you can usually fool them into staying on the job. You can even make them think they have swarmed when they have not—and they will then go ahead about their business and maybe store up a couple of hundred pounds of comb honey over and above what they can possibly use in their own families. Of course, if you can do this you are surely entitled to the spoils.

Preventing Swarming

There are several preventive measures. In the first place, the wings of the queen should be clipped close to the body on one side. This can readily be done with a small pair of embroidery or surgical scissors. The queen can be easily recognized in the hive by her lighter color, larger size and elongated body. She can be gently picked up with impunity, as she never uses her sting except in combat with other queens that might come in contact with her—a very rare occasion indeed.

With the queen's wings clipped she is unable to fly, and in case the colony determines to swarm they will be disappointed, for they will never leave without the queen. In such cases the old queen will usually flutter around in front of the hive for a few minutes and then return. Sometimes that is all there is to it, but on other occasions she will climb the first weed or bush or tree she comes to and the swarm will cluster about her. In such places a swarm is easily handled, and if a few brood frames are taken out of the old hive and all of the new queen cells are destroyed, the swarm can be quickly shaken back into the box from which it has originally issued.

As I said before, the bees will not swarm until after provision has been made for a successor to the queen. The beekeeper can head off these successors by looking through his hives once a week and removing all the queen cells. They are large and easily recognized. Simply pinch them out with your fingers when you find them. This is where the movable frames in the modern hive have an advantage. Each frame in the hive, and there are usually either eight or ten, can be removed separately and thoroughly examined on both sides. In looking for queen cells the bees should be shaken from the comb. This can be done by holding the frame firmly by the two upper corners and giving it a single vigorous jolting shake in front of the entrance of the hive. Strangely enough the bees do not seem to resent such shaking, but generally crawl back into the hive quite contentedly.

By removing queen cells, clipping the queen's wings and giving plenty of room for the storage of surplus honey you will go a long way toward preventing swarms—and preventing swarms usually means the production of a surplus of honey.

Beehive Mechanics

This surplus is stored in shallow boxes called supers which fit on the hive right over the main hive body. The super has no top or bottom. The cover of the hive is lifted off, the super placed in position and the cover replaced, this time on top of the super. In this way the bees can work right up through the super. The latter is fitted with small square or oblong frames in which the bees build that beautiful white comb which needs no introduction to any American table.

When one super is fairly well filled it should be lifted and an empty one inserted below it so as to give the workers plenty of room. The more room you give them the more vigorously they seem to work, and they will do their best to fill the whole place with honey if the clover holds out.

Each super holds about two dozen of the little honey boxes and each box should hold when full about a pound of honey. Sometimes a single strong colony will fill eight or more supers in the course of a single season.

Thin sheets of beeswax, known as comb foundation, may be bought ready-made. This comb foundation should be cut into sheets a little smaller than the comb space in the honey sections, and a sheet fastened in each section so that it forms the foundation from which the bees can build the comb from both sides. This foundation is stamped with hexagonal lines to serve as starters for the bees.

This use of comb foundation is not new, and when it was first used some people had an idea that it was made of paraffin and was an attempt to swindle the consumer. As a matter of fact it would not be practicable to use paraffin for this purpose, and there is no doubt that all comb foundation that is made today is the purest of pure beeswax.

The profitable honey flow in most parts of the United States is limited to the period when the white clover and basswood (linden) are in bloom. These two plants are our greatest honey yielders, although in some sections a surplus is secured from other plants; and in some seasons the goldenrod and asters and other fall flowers produce an abundance of honey. This fall honey, however, is usually strong in flavor. It might go all right with the locusts, but on hot biscuits the pure white article justly holds first rank in popular estimation.



Modern beehives arranged in sets of four—an excellent plan for a small apiary



When feasible, place the hives on a sunny hillside, facing south. Though well located, with some shade furnished by the trees, these hives should be set farther apart

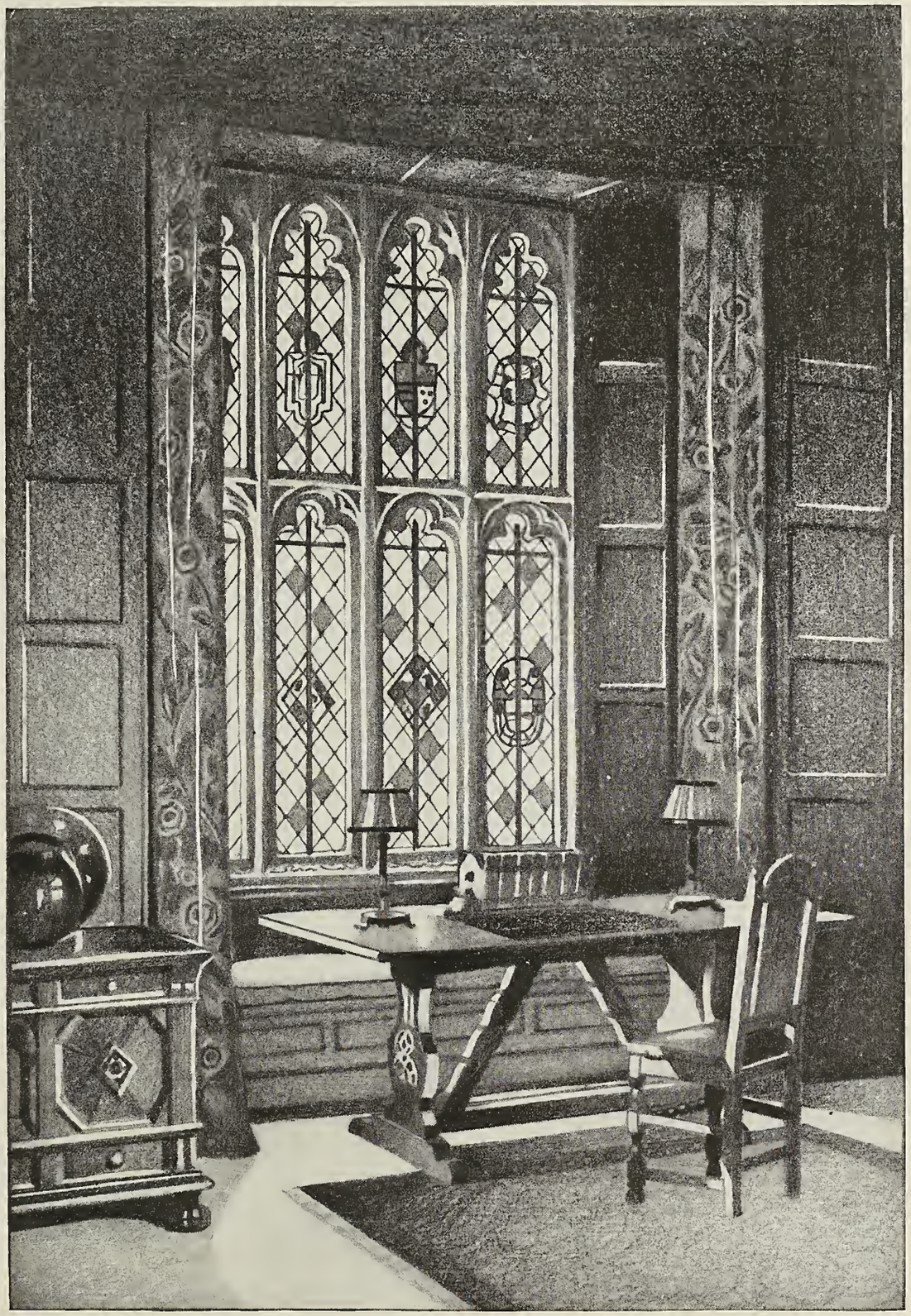
As soon as the clover yield stops, the beekeeper should remove his surplus in the supers. This can easily be done by lifting a full super and lightly smoking the bees out from between the frames. There are other methods of getting the bees out, which you will learn all about when you become an expert. If the honey is left in the hive through the summer the bees will crawl all over it and it will become stained and dark in color. Beekeepers call such honey travel-stained. It is often very strong.

It is at this season that the farsighted beekeeper will start to lay plans for his next year's success. During the late summer and fall the bees must be made ready for winter. They must go on raising young bees to carry the colony over until spring. Most of those that winter over are hatched after the first of August.

Preparations for Winter

Bees winter by clustering in a ball in the hive. Those on the outside, of course, get cold and stiff. Then those inside the ball work out and surround the cold ones and give them a

(*Continued on page* 54)



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Breaking Into Beekeeping

(*Continued from page* 52)

chance to limber up in the warmth inside the ball. In order to carry on this process of keeping each other warm it is necessary that there be a good-sized mass of bees. If the mass is so small that at any time all of the bees become chilled, the chances are that the entire colony will die. Consequently the beekeeper must see to it that they have the right working conditions late in the summer in order that they may raise plenty of young, and store sufficient honey to provide food for the winter.

If in the early fall, before the first hard frosts, we find that a colony of bees weighs less than sixty pounds it is a safe bet that they are short of stores and will have a hard time to pull through the winter. Such a colony may often be saved by feeding them several pounds of sugar syrup. An empty super may be set under the hive body and in this super a flat pan may be placed to contain the sugar. A little straw placed in the syrup will enable the bees to carry it up to the storage space in the hive. Feeding should preferably be done on warm, bright days.

During the winter the bees may be protected by some kind of packing to assist in keeping out the cold. One of the chief things to remember is that we want to conserve the warmth near the top of the hive. For this reason it is well to take off the cover of the hive, put a thin board over the frames, and on this place an empty super. This super must be filled with shavings or dry leaves and the hive cover replaced. The whole thing can now be roughly wrapped with tarred paper to protect the bees still further. The idea in protecting the roof and leaving the sides more or less exposed is to prevent the condensation of moisture on the lids where it would drip down on the cluster of bees. If any moisture condenses in the hive, it will form on the sides where it will do no harm. It is well, however, to place the hive so that it will slope slightly from the back to the front, and the front should be placed to the south. Thus any moisture that may run down the walls will be evaporated at the entrance to the hive.

If the bees winter well, it follows that they will be ready to start rearing a brood very early in the spring, and that is the thing greatly to be desired. The bees that live over the winter are of no value in gathering honey. They will all be dead before the clover blooms, but their value is very great in that they make possible the rearing of many generations of young bees to work during the season of the honey flow.

There have been many digressions in this story but there are also many digressions in the life of a beekeeper during the season, and the enthusiasm with which he follows these digressions will be the measure of his mark of success. And let me say in conclusion that if you are going to have bees about the place, manage them, control them—don't merely be a bee-*keeper*. Most people can *keep* a few bees, but it is the exceptional one who manages them in such a way that he always has a supply of that most delectable food—comb honey. The good bee manager need never eat his biscuits unsweetened.

The Twelve Best Flowers for a Garden of Gold

(*Continued from page* 23)

Such a border should always have a unifying medium in the form of an edging extending its entire length, and there are two flowers which I have not mentioned as yet that lend themselves well to this purpose. One is the dwarf iris (*Iris pumila excelsa*) which bears yellow flowers in the spring and hence provides only an edging of its short sword-like leaves during the greater part of the time. The other is an annual (*Sanvitalia procumbens fl. pl.*) which resembles the cone flowers or rudbeckia, on a small scale. This grows about 6" in height and is of such easy culture that it makes a particularly desirable edging plant. I would advise starting the seeds indoors, in order to have plants of considerable size that will soon begin to bloom when the outdoor season arrives. Otherwise, the border would be without an edging, save as the growing green of the seedlings provided it with one, until the plants had time to reach maturity.

I have not ventured among the annuals at all, in the selection of these "best" yellow flowers, but there is one of them that I cannot forbear mentioning. This is the splendid African marigold, not to be confused with the French strain, which is more dwarf and humbler in every way, though frequently of most wonderful texture and color. The African marigolds are tall plants—2' is the average height—and of open and strong growth. The French marigolds are low-growing and often the outer branches rest on the ground and take root. Hence the African cannot be used for close and compact bedding, while the French can. As there are yellows among these marigolds that are almost unknown in the flower kingdom, it is worth while to give them space if possible. "El Dorado" is a variety which affords many unusual and lovely tones.

Eighteenth Century Italian Wall Furniture

(*Continued from page* 41)

ward splayed legs and feet, were gorgeous not only with ormolu mounts but also with an opulent display of marquetry and vari-colored veneer. Oftentimes the veneer was so laid that the convergent diagonals of the grain formed a highly effective pattern, or, it may be, that several woods of contrasting hue were cut into small diapers and laid over the extent of a drawer front or a panel.

Then, again, console cabinets of this same type sometimes had drawer fronts and panels enriched with bone inlay engraved with black and set in a dark ground. The refined motifs were ordinarily of Renaissance provenance and in this method of embellishment, probably attributable to a Spanish or Moorish origin, the Italian craftsmen were notable adepts. In lacquer, too, some successful essays were made although, as a rule, the early 18th Century Italian lacquer is muddy in color, deficient in surface and mediocre in the distribution and execution of the design.

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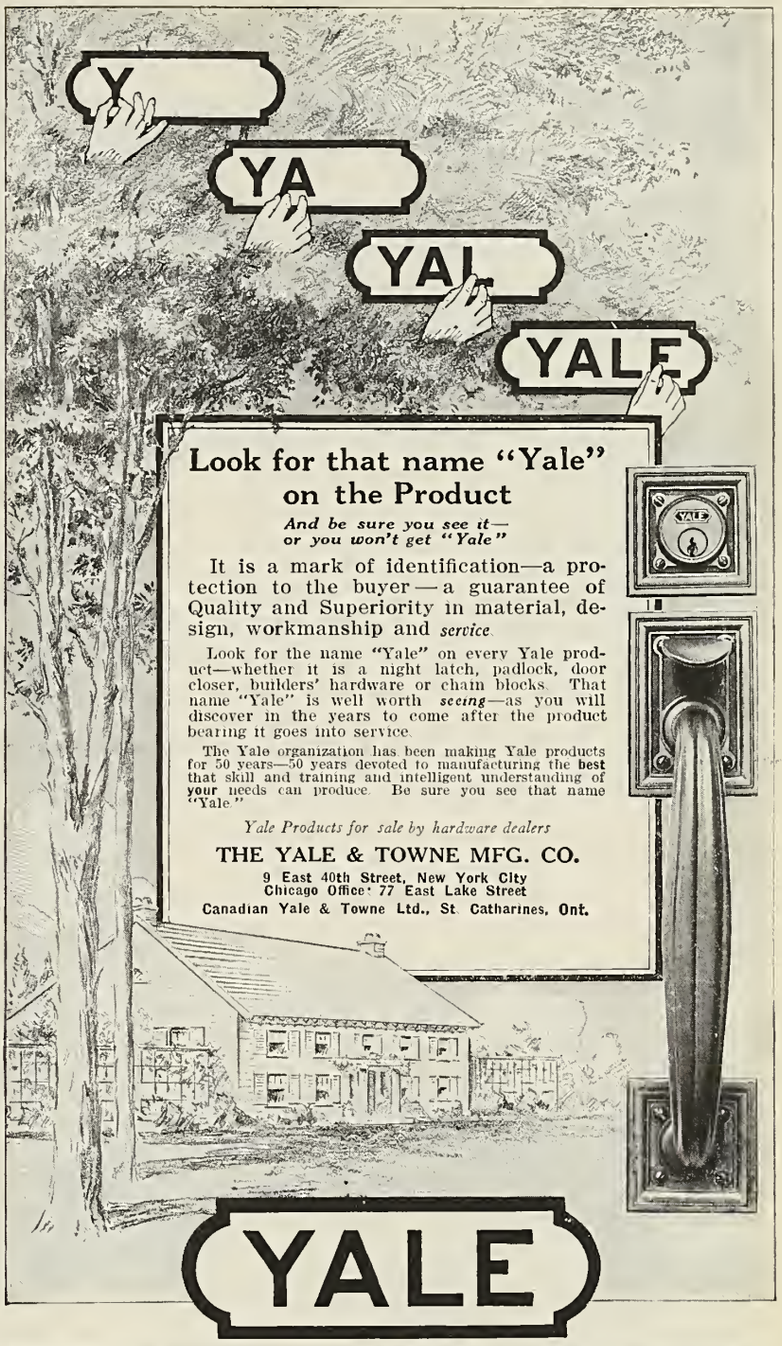
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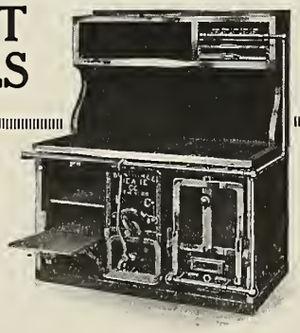
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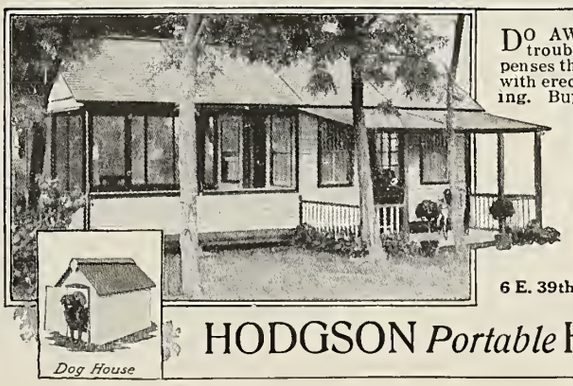
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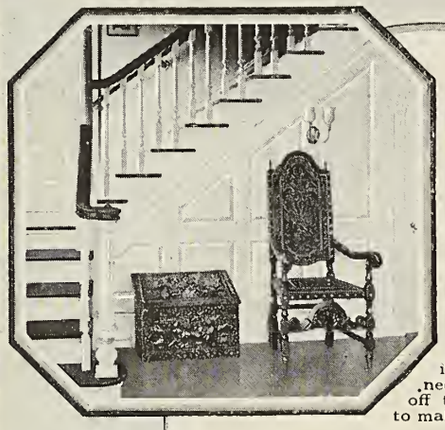
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Eighteenth Century Italian Wall Furniture

(*Continued from page* 54)

point of design and decoration, the rectangular console cabinets or chests of drawers with straight, tapered legs, corresponding to Louis XVI and Sheraton influences, were decidedly more successful. In connection with these pieces, it is worth noting that the Italian straight tapered leg is nearly always shorter, more robust and more abruptly tapered than the legs of corresponding English and French pieces. It should also be noted that the Italian drawer front frequently lapped over the rail supporting it, so that the eye would see only the single line of division between the top of one drawer and the bottom of the one above it. These console cabinets with straight tapered legs occasionally occurred in lacquer, but were more frequently either enriched with inlay and marquetry or else painted with vivid polychrome decorations, in the form of scenes set in panels or in free Renaissance arabesques. In the modes prevailing at the very end of the 18th Century, consoles were no less prominent. Considerations of symmetry in furnishing led to the common making of consoles in pairs and generally dictated the placing of mirrors or other appropriate articles above them.

Writing Furniture

Types of writing furniture were many, ranging from the tall bureau-bookcase, to the small, low secretary that was really more of an ornament than a practical adjunct in the actual furnishing of a room.

An interesting type is the cabinet secretary dated by the maker and containing an inscription of dedication to the personage for whom it was made. An example of this pattern is shown in the illustration of the piece by Riccardo. The whole body of the piece is painted and covered with polychrome decorations, all the drawer fronts bearing landscapes or other scenes of most minute workmanship. Although painted decoration was fully developed in the other countries of Europe, it was left to the Italians to specialize in the painting of panels, and the Italian furniture maker brought this species of decoration to a higher state of perfection than the furniture decorators of any other country. Of course, in England we see the wonderfully painted panel decorations of Angelica Kauffmann, of Cipriani, and of Pergolesi, but it must be remembered that they are working in an essentially Italian mode. The use of numerous panels given over to architectural and landscape subjects was a common feature of polychrome decoration.

Another type of writing furniture was the low secretary with slant top and occasionally with shaped cresting. One of the examples illustrated shows a member of this family of Louis XV guise, while another shows a larger North Italian piece of considerably earlier date. In the latter part of the century, contemporaneously with Louis XVI and Sheraton phases in France and England, we have the flat top table with straight tapered legs.

Cupboards and Cabinets

When we come to cupboards, cabinets and wardrobes, we find an almost endless diversity of forms, many of which are instinct with grace and charm. None of them perhaps is more interesting than the corner cupboard with quarter circle front, meant to stand either upon a corner console or else upon a lower cupboard of the same contour in front. Akin to it was the corner wardrobe or hanging cupboard, whose front consisted of one solid paneled door. Then, again, there were corner cupboards with a series of small receding brackets forming a super-structure, doubtless intended for the display of bric-a-brac. Another form of cupboard was meant to stand against a flat wall, and had a straight front, whose mouldings and curves supplied opportunity for lavish decorations. Very much more useful and substantial was the large wardrobe of rectangular contour with two full length doors in front. Several examples of these are illustrated, the one a Venetian piece of the mid-18th Century with light body color and Renaissance arabesque decorations, the other a late Venetian piece covered with landscape panels, a form of embellishment sometimes executed on detached pieces of canvas which were afterwards applied to the cabinetwork.

The credenza was altogether too useful a piece of furniture to be abandoned for newer modes and we find it persisting through the 18th Century in an ornate form very much decorated after the Venetian manner.

Beds and Dressing Tables

Among bedsteads there is no less variety than in the other pieces of the period. The painted bedstead of Louis XV pattern from the collection in the Cooper Museum shows how charmingly the Venetian draftsmen could interpret the style of their Gallic models. Then, again, the little bedstead with high posts and tester, decorated wherever there was a free surface, exemplifies a type common in the latter part of the 18th Century. The large double bedstead with rectangular headboard and lower rectangular footboard is indicative of a type prevalent in the last years of the 18th Century and in the fore part of the 19th Century. A *prie-dieu,* of a style corresponding with the bedsteads was an almost indispensable item of bedroom furniture.

Dressing stands and the mirrors that went with them likewise registered all the changes in current styles, and were not seldom objects of both grace and dignity. In many instances entire dressing sets consisting of small mirror, hand glasses, trays, powder boxes and all the other accessories for the feminine toilet were made in a style to correspond exactly with the dressing stand.

The Woods Used

The instances cited by no means exhaust the varieties of the 18th Century Italian furniture to be met with, but they are sufficient to indicate to the reader the general trend of style and enable him to recognize, without difficulty, the dominant characteristics when seen in other pieces of a corresponding date. The material used in the early and in the middle part of the century was walnut, and, from the middle of the century onward, mahogany in conjunction with walnut, which was never so fully superseded as in England. In addition to walnut and mahogany other woods were also employed and for purposes of veneer, inlay and marquetry, the assortment of woods was quite as full as those used in England. At the present time so much painted Italian furniture of the Venetian school is to be seen that many people fancy the 18th Century was altogether a polychrome decoration period in Italy. It is, therefore, necessary to remind the reader that, while polychrome decoration enjoyed tremendous vogue, the 18th Century Italian cabinet-makers were in no wise blind to the many fascinating possibilities of other materials.

(*Continued on page* 58)



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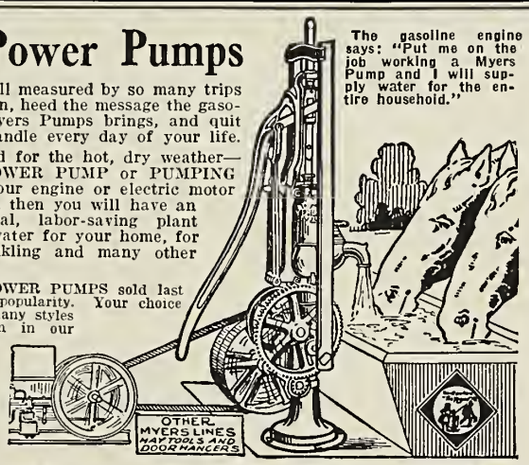
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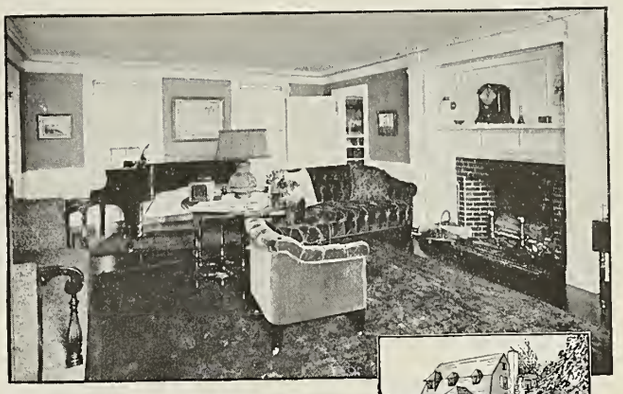
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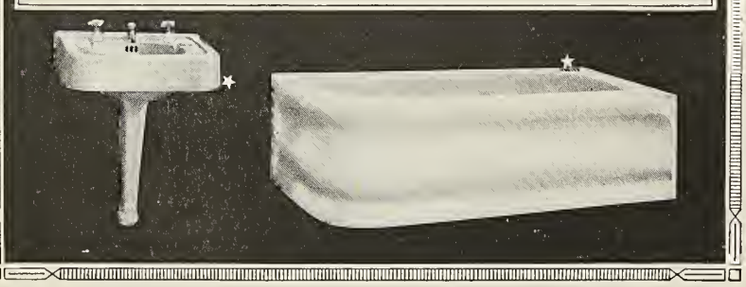
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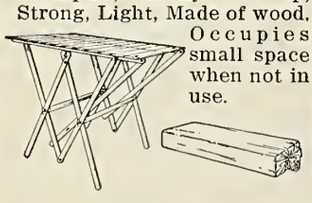
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Eighteenth Century Italian Wall Furniture

(*Continued from page* 56)

In the matter of decorative processes, they employed every resource common in England and in France, including veneering, inlay, marquetry, carving, lacquering, painting and embellishing with metal mounts while in the matter of bone inlay they excelled to a great extent the artisans of the other two countries.

Whether we reproach 18th Century Italian furniture with the charge of decadence or whether we frankly admire it, we are bound to admit that it is deeply interesting, that there is much to be learned from it, and that it affords a resource that we may utilize with profit for the enrichment of the furnishings of our own age.

Pots and Plants for the Indoor Garden

(*Continued from page* 47)

preferably when dormant, as it is apt to injure a growing plant. Plants in full bloom, however, may be shifted without injury if pains are taken not to break the ball of earth.

The Question of Soil

The tiny seedlings from hotbeds or flats should be potted off at first in the soil in which they were started, and the pots plunged to the rim in the hotbed, sand box or flats full of sand, earth or sphagnum moss kept moist. As the plants advance to larger pots a somewhat richer soil may be given that is better adapted to the particular requirements. As a rule a good compost of fibrous loam, sharp white sand, leaf mold and a little well rotted manure will suit almost any plant, the proportions being varied to suit the individual case.

Geraniums will do well in a soil composed chiefly of sharp sand and fibrous loam, while fuchsias, heliotropes, calceolarias and the like prefer a considerable amount of leaf mold added to the loam. Crinums and amaryllis require much sharp sand, while palms seem to do better with a somewhat gravelly loam and a little mold. Often a plant which is not doing well will take on new life and vigor with a change of soil, and I have sometimes found that a rough compost suits many plants better and keeps them in a healthier condition than is obtained with a finer soil.

Not all plants require the same mechanical condition of the soil. Soft, succulent plants should be potted lightly, often the mere tapping of the pot on the table to settle the soil being sufficient. Hard-wooded plants need the earth to be well firmed around their roots, pressed down a little at a time until the ball of earth is quite solid.

Plants such as primroses, which require especially good drainage and are liable to rot if the water settles about their crowns, should always be set with the crown a little high and the earth sloping toward the rim of the pot, while those which make a thick mat of fibrous roots may be set rather low. In all pottings of plants sufficient room should be allowed at the top for watering—at least 1″ will be required in anything more than a 3″ pot. Deep saucers should be provided to catch the drainage, but this should not be allowed to stand in the saucer after it has ceased to run. Plants standing with their toes in water are seldom healthy, and the presence of this bottom moisture causes the soil above to sour and grow musty.

The Meaning of Soil Terms

Many gardeners have rather hazy ideas of what is meant by the words loam, muck, leaf mold, etc. Most land is loam, the difference in soils consisting in the proportion of sand or clay they contain. A loam which contains much sand is what is known as a warm, sandy loam. Leaf mold is the fine, black soil found about the roots of trees, in hollows in the woods and wherever vegetable matter has lain undisturbed for some time. Technically it is vegetable matter decayed without the presence of water, while muck, on the other hand, is vegetable matter decayed under the action of water, as the sediment in the bottom of ponds, and the earth of bogs and marshes. Fibrous loam is that taken from the bottom of sods. It contains the roots of the grass and is one of the most valuable of soils for all garden purposes. In digging this earth the sods are lifted in squares and the earth shaved off just below the crown of the grass, roots and all being used. Or the sod may be cut and piled in heaps, grass and all, and left to decay.

Inside and Out the Colonial House

(*Continued from page* 27)

but this is far from the case. It is perfectly feasible to build endless varieties of this type by following certain fixed precedents, and creating a building which is consistent. The style lends itself to a freedom of treatment which offers opportunity for the architect to develop his originality and resourcefulness.

The housebuilder need never fear that the result of following traditional Colonial lines will be a crude farmhouse in any sense of the word. The endless monstrosities of forty and fifty years ago were the product of the building carpenter, who worked at a time when architects were scarce, and he could ply his trade without any architectural education. This type of man is fast dying out, and his place has been taken by trained architects who have devoted their lives to the study and appreciation of the best work of the past.

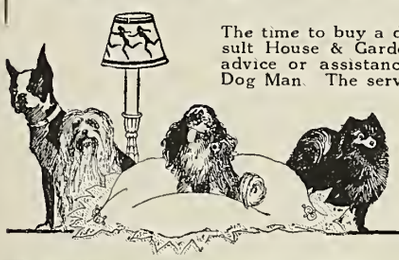




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"The Plough is Our Hope"

(*Continued from page* 12)

The War Garden Record of Nine American Cities

(These figures are compiled from information supplied by the leading papers in each of the cities mentioned.—EDITOR.)

Boston has a showing of 1,500 acres of war gardens within the city limits.

Chicago has 200,000 home and vacant lot gardens, the result of a remarkable campaign conducted by the Garden Bureau. Eight thousand acres were plowed, 51 teams plowing every day and 24 tractors plowing day and night. One hundred and twenty thousand people called at the Bureau to arrange for gardens, 69,500 attended garden meetings, 25,000 purchased seed at wholesale from the Bureau, 365,000 pieces of instructive garden literature were distributed.

Cleveland reports that approximately 900 acres are being devoted to war gardens in Greater Cleveland and about 1,690 acres in territory surrounding the city are being cultivated by Cleveland people who normally do not garden.

Kansas City says that its patriotic citizens are raising their bit on 5,159 acres of vacant lots.

Louisville, Ky., gives a conservative estimate of 300 acres, which represents one-third of its entire back gardens and vacant lots.

Memphis, which is the center of the great garden movement for the Delta region of some 60,000 sq. miles, has 30,000 war gardens.

Minneapolis estimates 1,500 acres, largely planted through the activities of the Garden Club. School children have 1,200 gardens in charge.

New York City has approximately 1,150 acres under the war plough. In Manhattan alone there are 960 patches under cultivation. Brooklyn has 4,700 war gardens, the Bronx has more than 180 acres of patriotic truck plots and Richmond and Queens have about 450 acres of vegetables each. The Department of Parks has furnished much of the seed for these gardens either free of charge or at cost.

Philadelphia gives a conservative estimate of 200 acres of vacant lots given to war gardens of which 80 acres are being cultivated by school children. This estimate covers merely the public gardening. Figures for the private patriotic patches are not available.

hand, and places as much display type as the four biggest commercial advertisers in Canada combined. The country has never been as busy or as prosperous. Thousands of farmers in Western Canada have sold their crops this year for more than the total cost of their land. Farms at from fifteen to thirty dollars an acre have produced crops worth forty to seventy-five. But still the Government calls insatiably for more and more production.

The scrapping of the tariff wall on wheat will undoubtedly facilitate distribution north and south; the establishment of a War Information Bureau for the benefit of the amateur agriculturist will perhaps do as much good in another way; and the flood of pamphlets on home gardening will convince John Doe and Mrs. Joanna Ditto that beets and beans are not esoteric mysteries but chemical combinations achievable by anybody who doesn't mind doing calisthenics with a spade and having a Turkish bath in the open. To secure the Agricultural Department's information doesn't cost anything—not even a two cent stamp. The inquirer merely puts "O.H.M.S." (On His Majesty's Service) in the corner of the envelope and it sails straight to its destination without postage.

The Provincial Governments follow the general lead of the Dominion in bugle-calls-to-action, each inventing additional trills of its own. For example, Ontario specializes in school boys, and anyone of them between the ages of fourteen and eighteen may pass his examination "unsight, unseen," as he'd say himself, if he enlisted for farm work between April 20th and May 20th. In order that the boys may be well looked after, the Y. M. C. A. has agreed to follow up the volunteers of whom there will be from three to five thousand, according to the estimates of the Ontario Department of Education. Girls will be similarly invited to place muscle on a level with mind in the matter of certificates, by going into fruit-picking, dairying or chicken farming activities.

This last named cock-a-doodle-doo contingent has an important advertising campaign all to itself. In normal times Great Britain eats 1,000,000 eggs a day. Canadian eggs are at a premium in England. And the man who can't fight, can't plough, can't make munitions, is urged to heave a Plymouth Rock at the Kaiser anyhow. As there are fewer hens in the whole of Canada than inhabit the State of Ohio alone, Americans might well consider a further and impressive expansion of their poultry industry. It might also be a good line of service to suggest for that troublesome patriot, the conscientious objector to anything dangerous.

LESSONS FOR AMERICA

But perhaps the most telling method of saving that America could adopt would be that of following the Dominion on the water wagon—just as the Dominion followed the South. Every province except Quebec has realized the wisdom of enacting legislation to take the lick out of liquor and keep the bar away from barley. Immense quantities of grain are saved, bank balances are added to, old debts are settled, fewer policemen are needed and the problem of managing large training camps is made much easier.

As in England and in America, so in Canada women have never been so prominent in national life as they are at present. All the provinces have auxiliary arms to their Departments of Agriculture, in the highly successful Women's Institutes, under Government supervision and accustomed to respond to Government suggestion. Needless to say these women helped in the original 1915 Production Campaign, were the star participants in the Thrift Drive, and are today marshaling Johnny out to water

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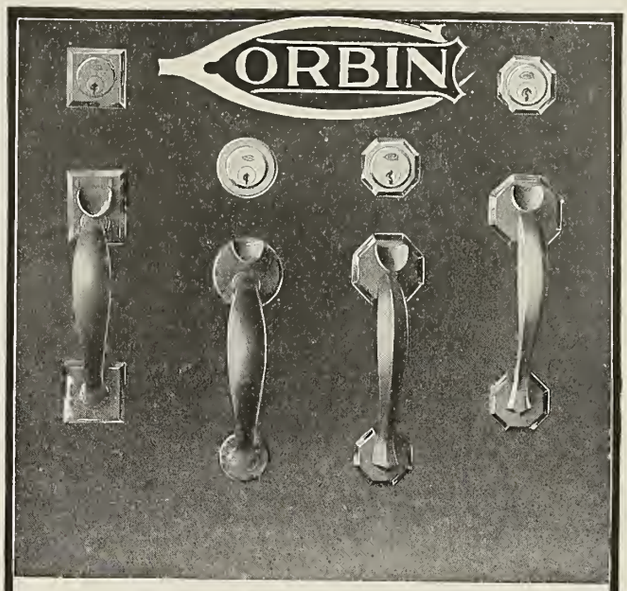
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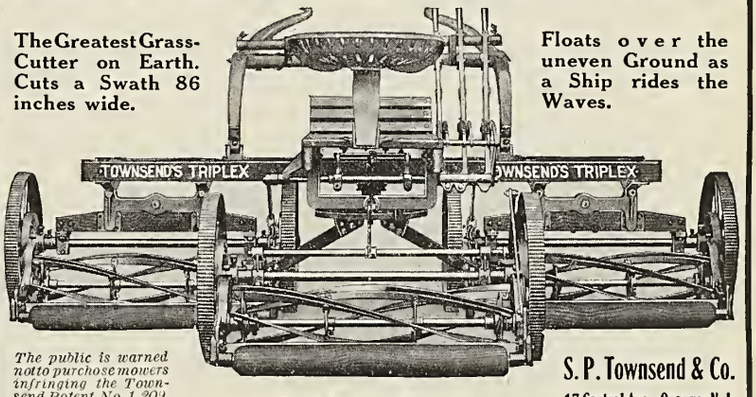
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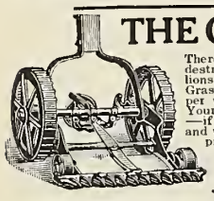
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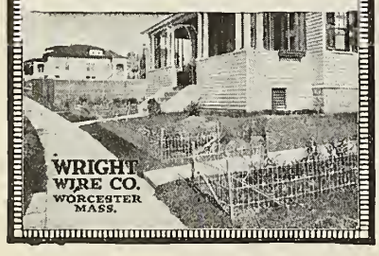
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"The Plough is Our Hope"

(*Continued from page 60*)

the tomatoes at the crack of dawn. Vegetable raising and canning competitions in increasing numbers are slated for this fall, and in addition to sock-knitting, bandage-rolling and overseas box-dispatching, will make Mrs. Agricolo-in-Canada the rapid transit wonder of her sex. City women in such organizations as the Daughters of the Empire, the National Council and the Women's Emergency Corps, are also apt at recruiting the root crop.

When it comes to citing the men's activities of the big cities, the reporter's pen aches. The Toronto Board of Trade has organized a War Production Club whereby it is putting 5,000 business and professional men on the land for three week terms this summer. Having ascertained that on the farms of Ontario there was this spring an average of but one man to every 100 acres, the Club mailed letters to 10,000 farmers asking their needs, and to all employers of labor in Toronto inviting their coöperation to the extent of giving a three weeks' vacation instead of the customary fortnight to any man willing to spend the whole period on a farm. All the high school principals of the province were then invited to a luncheon so that the three-week gaps in the schedule of workers might be filled from the ranks of the senior students. The clergymen of Toronto promised their assistance, both in giving the movement publicity and in arousing the country people of their various denominations to be kindly affectioned to the city brother when he donned overalls. Bank presidents and general managers were next enlisted as aides, the Daughters of the Empire were spurred to renewed activities in their backyard garden campaign, and the retired farmers of Toronto were organized "to bring the producer and the consumer closer together." No wonder the city hums like a dynamo and generates a current that is revitalizing the back districts of the province.

Raising Their Bits

Smaller Canadian towns like London, Ontario, with its 50,000 patriotic citizens is also retiring *en masse* to the vegetable trenches. London has a Garden Club, with community gardens ploughed by the city and a community store on the Federal Square where the produce of big and little plots, public and private, may be disposed of for the benefit of all concerned. Sections of the community gardens are taken up by all kinds of people and groups of people. One mother-faced little deaconess has a club of fifteen factory girls, who have each preëmpted an 8′ x 10′ handkerchief-sized garden. One evening weekly they go out as a class, with their dinners in paper boxes and join hands with the French aviator, the British U-boat patrol, the American munition maker and that hero of Ypres and St. Julien, the cheero-souled Canadian Tommy, in the world push against Hades Incarnate.

Three women own a nearby plot of larger size, all hilled up with potatoes. The first farmeress is an elderly childless married lady who has lived all her quiet later years in a small flat and has never seen a potato before unless it came out of a paper bag. The second is a widow who writes for her living; the third, the circulation manager of a magazine.

Not far away is another garden, much larger, where the workers are a bit awkward but they certainly do get results. They're all late-of-France boche-disturbers, crippled a bit too much to be fed into the war machine a second time. They are quite content to beat their swords into ploughshares during convalescence, under the leadership of the pretty matron whose husband is still abroad.

National Service

Everywhere manufacturers are urging their employees gardenward. One exuberant-souled Westerner promised all the seed potatoes his workmen would plant, and lo, the first day beheld a line up, and the initial applicant demanded four bags! Doubtless the employer's checkbook felt the squeeze, with seed potatoes at five-fifty a bag; but he was game.

In the same town there are five children in one family, with a father over military age and an invalid mother. To be sure, Tom, the oldest, would be incensed at having his eighteen-year-old lanky sophomore self described as anything but a man, especially since he awaits call in the Aviation Corps. Sis, she is sixteen, left last week for her fruit farm, wild with excitement and her new semi-conventionalized overalls. Ted, fourteen, is dairying for the summer. Bubbles and little Bob are second lieutenants under Dad, who cultivates an unwieldy home garden after office hours and plans another on a piece of vacant property at the other end of town. These children have never done anything but motor and play tennis and swim all the other summers of their fair-haired lives, but they are the youngest in a big circle of cousins, most of whom are now in France and Mesopotamia. And to be self-respecting Canadians they must, of course, do their bit.

In conclusion, as a speaker on national service in Toronto recently phrased it, fifteen cents a day saved by each adult Canadian would pay Canada's entire war expenses and insure victory, so far as Canada's part was concerned. And that's just about the only way that it can be insured—not by the battalions, or the ban or the Government, or the munitions works alone, but by adding to these the effort of Me, John Doe——multiplied by 10,000,000.





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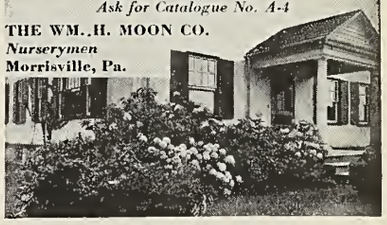
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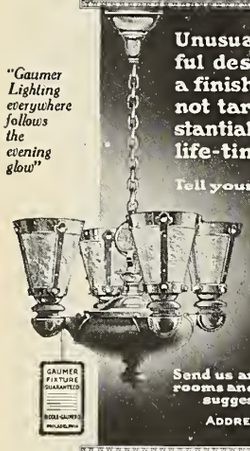
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THE NATIONAL WEEKLY



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House & Garden



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VOGUE

suggests

that before you spend a penny on your new clothes, before you even plan your autumn wardrobe, you consult these six great autumn and winter fashion numbers:

Forecast of Autumn Fashions Number—*Sept. 15*

The earliest and most authentic forecast of the winter mode, presenting more than 40 model gowns specially designed by the smartest couturiers of Paris, and shown for the first time in America in this issue.

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The complete story of the Paris Openings, showing the successful creations of each couturier which, taken collectively, establish the winter mode.

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A careful selection from the thousand and one new models of those designs best adapted to the woman who wishes to curtail her clothes expense without in the least sacrificing smartness.

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Those graceful little touches that make the smart woman smart, where to get them and how to use them.

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A handbook of the holiday shops, showing gifts for every taste and every pocketbook. Through this number you can do all your holiday purchasing without stirring from home.

During the very period when these numbers appear you will be selecting your fall and winter wardrobe, and paying hundreds of dollars for the suits, hats, gowns and accessories you select.

Why take chances again this year, when for $2—a tiny fraction of your loss on a single ill-chosen hat or gown—you may have not only before you at this important season these great special Autumn Fashion Numbers, but the equally valuable numbers which follow them, assuring the correctness of your wardrobe throughout the Winter and the coming Spring. These numbers comprise the Holiday Number, Lingerie Number, Motor and Southern Number, and the all-important Forecast of Spring Fashions.

Don't bother to inclose a cheque or even to write a letter. The coupon will do, and is easier and quicker. If you mail it at once, we will send you, in addition to these 10 issues, a complimentary copy of the big special Autumn Millinery Number, dated September 1st.

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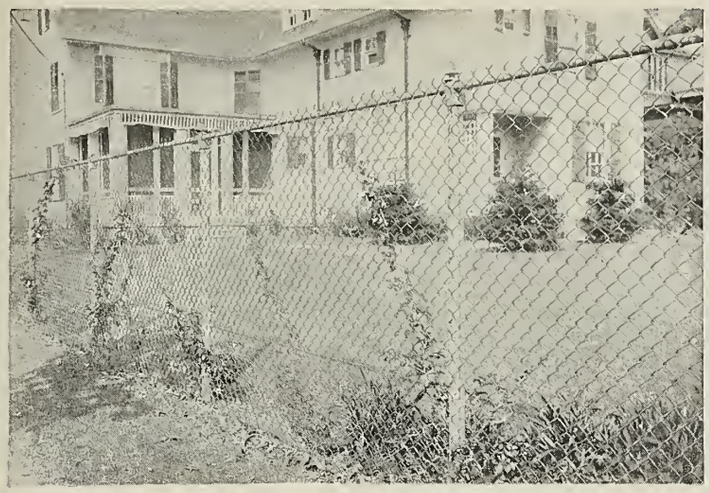
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VOGUE, 19 West 44th Street, NEW YORK

Send me 10 numbers of Vogue, beginning with the September 15 (Forecast) Number, at your special $2 rate. If this coupon is received in time I understand that you will also send me a complimentary copy of the September 1 (Autumn Millinery) Number.

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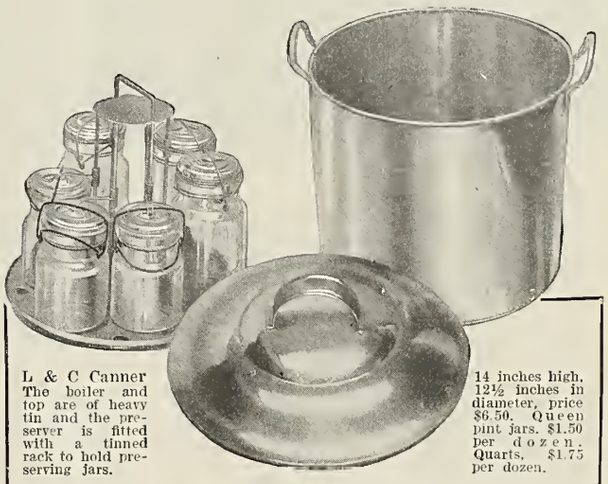
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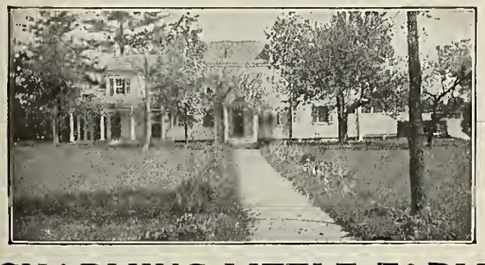
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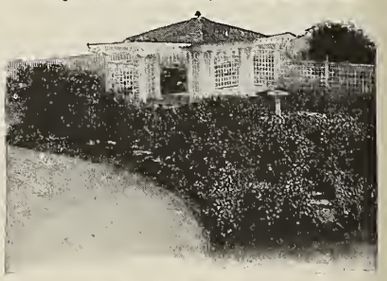
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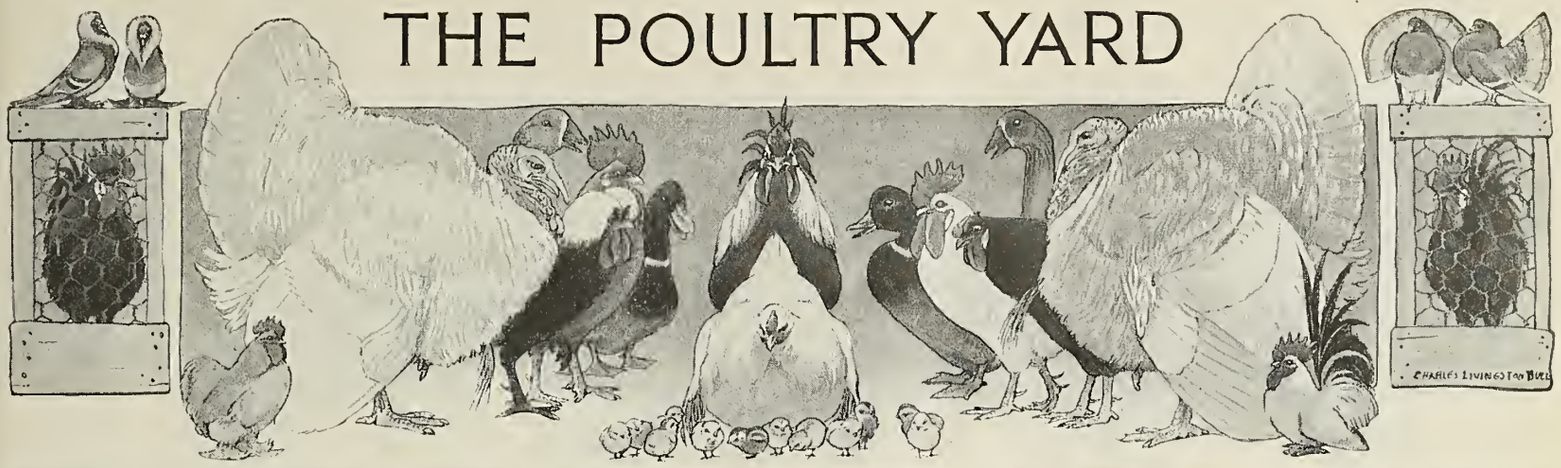
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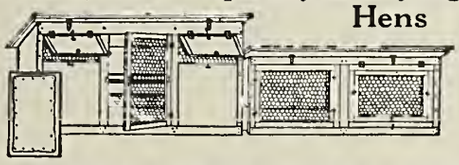
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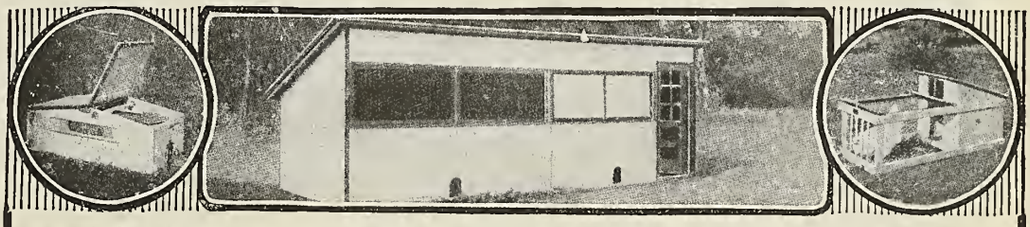
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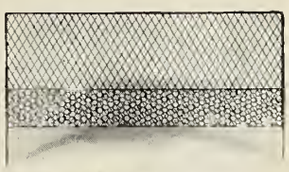
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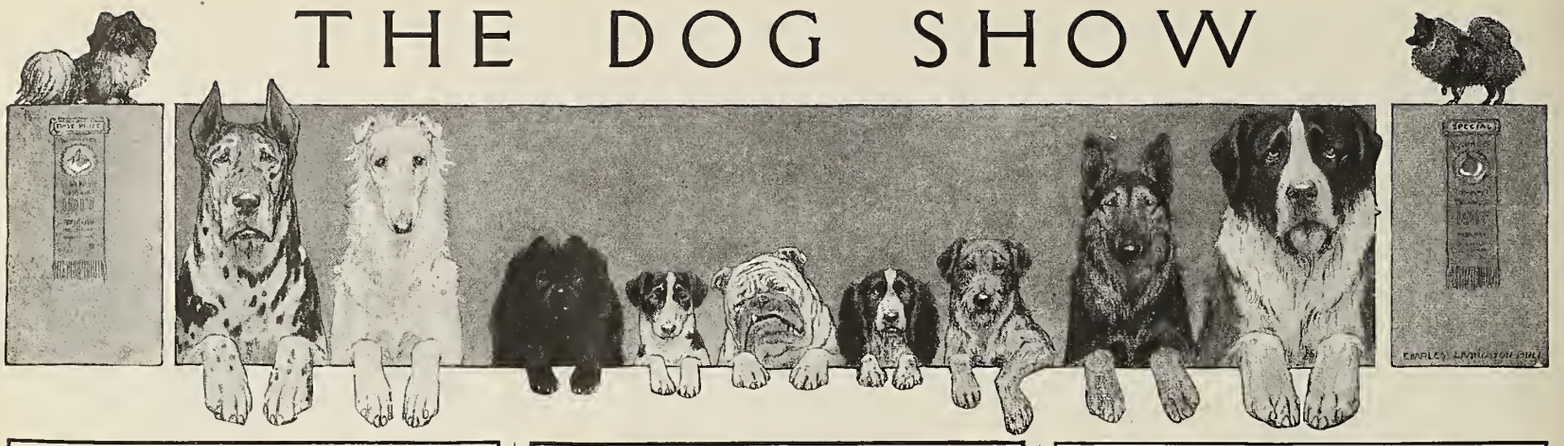
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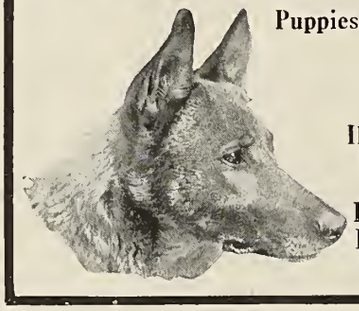


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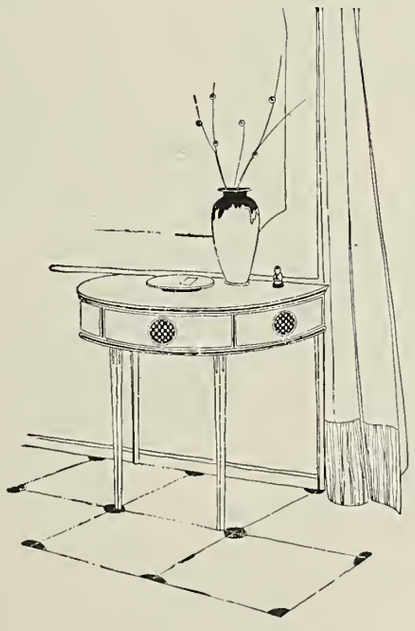
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It is not merely a magazine—twenty-five-cents'-worth of paper and printers' ink a month. It is a bureau of personal counsel on all house and garden problems.

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Cut six months off your calendar of growing things next spring by planning—and planting—your spring garden this fall.

If you don't know just what can and what can't be done, the

Fall Planting Number

OCTOBER

House & Garden

will tell you. It contains full and complete Fall Planting Tables, worked out carefully by House & Garden's experts from seasons of experience—and uncounted helps for the amateur gardener and the weather-wise horticulturist as well.

Oh! You don't have a garden? Well, would you like to have a veteran furniture-man tell you how to judge and purchase furniture? Or how to decorate the too-often-barren guest-room? Or how to choose and how to value the genuine Japanese batik? Or—but there are too many delightful things in October House & Garden to chronicle them all.

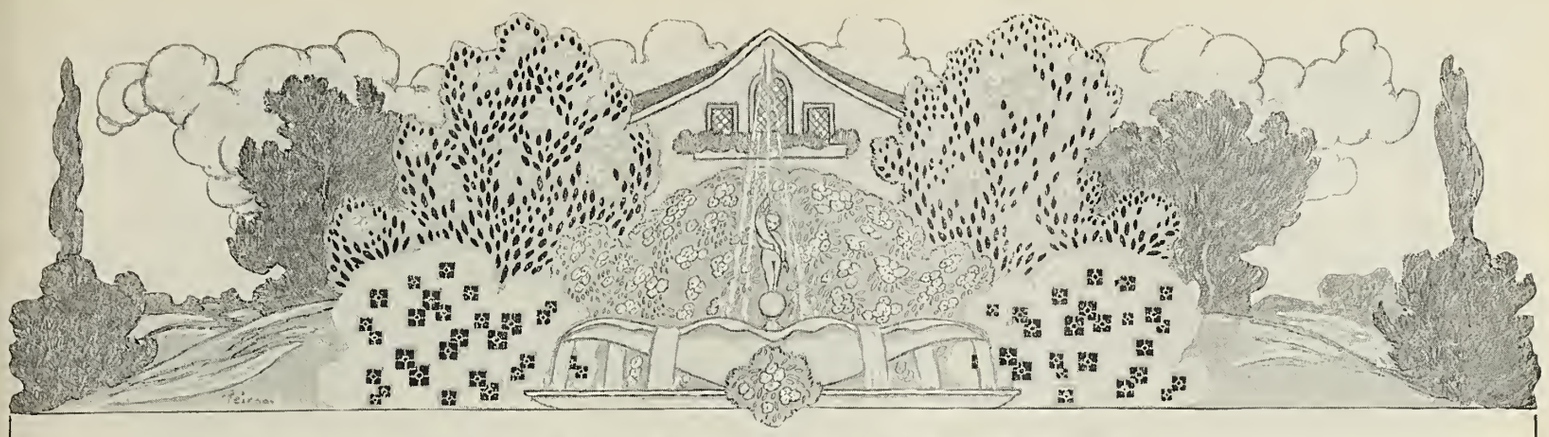


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RICHARDSON WRIGHT, *Editor*

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THE STORY OF FALL PLANTING

WAR garden work, into which most of us entered with so much enthusiasm this spring, must be continued next year and possibly many years after that. In fact, if the lessons learned from this experience are valued at all, the gardening habit will become universal. Every gardener appreciates the short cut to good crops and is willing to take advantage of methods which will save time and yield sturdy plants. Fall Planting is one of the secrets, and that is why we have devoted an issue to the subject.

The story is given in tabloid form in two planting tables, a gardener's kalendar and nine explanatory articles on various phases of planting at this time. These cover both the flower and the vegetable situation, not to mention shrubs and a number of other phases of gardening. Both outdoor and indoor planting is completely described; in short, the story is told you in the most practical way possible. There are other gardening articles too. One especially will prove of interest. It is on Southern gardens. And they do have *some* gardens in the South.

For the interior decorator and the woman who is just planning her winter home there are many pages of brisk, bright, newsy material. The article on how to buy furniture will give you a working knowledge of furniture merchandise. The article on making batik puts the whole process down in complete form. Framing pictures, rooms with a difference, a bedroom in black and white, new types of lacquer furniture, the decoration of the guest room, the variety of ceilings, new kinds of rooms in The Little Portfolio—the list is almost interminable.

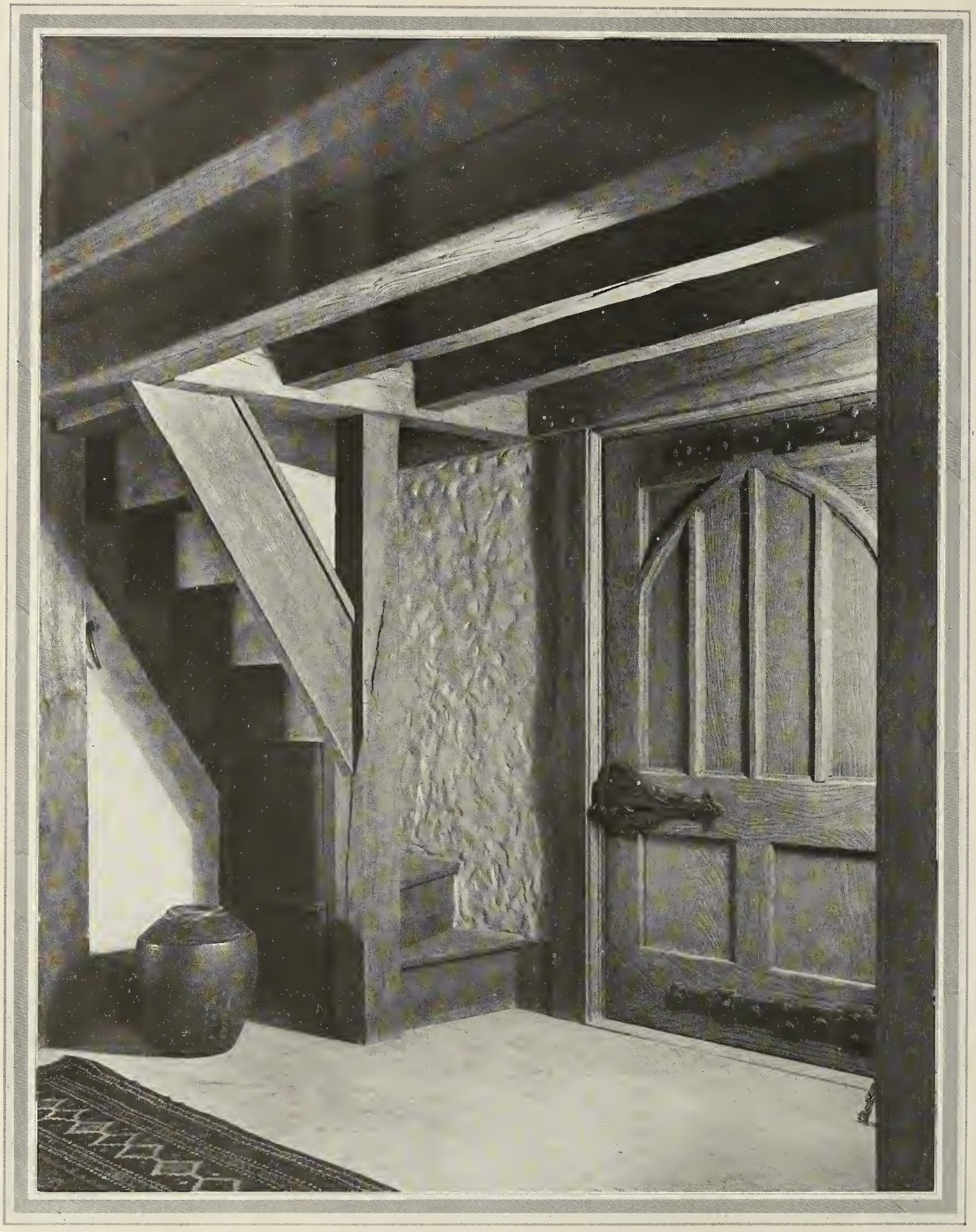


Of the three houses in the October issue, one is of stucco, a largish house with many points of architectural interest

The prospective builder will find the three houses to be hand-picked for his every need. Here are a large house and two small country residences designed by architects whose names are known the country over. The collector's article in October will be on war cartoons, a timely subject and one of great interest.

A new feature begins in this issue, a feature for the busy man or woman who wants to get his facts in the shortest possible time. Thirty Facts About Color is the beginning of a series of one page articles which will give a survey of some things most of us do not know regarding architecture, decoration and gardening.

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Jackson & Whitman

OAKS *of* ENGLAND

Into the homes of Cromwell's day went the abrupt energy and strength of the oaks of England. Though it was crude at times, there was a great simplicity about this architecture. It had at once the naïve charm of hand-wrought labor and the vigorous directness of the time. Singularly enough, this entrance vestibule is in an American home—the residence of Mrs. George P. Mellick, Plainfield, N. J., of which other views are shown on page 26. John P. Benson was the architect

HIGH LIGHTS *of* THE DIRECTOIRE

The History, Psychology and Decorative Elements of a Period Now Coming Into Vogue and Destined for Future Popularity

GRACE WOOD *and* EMILY BURBANK
Authors of "The Art of Interior Decoration"

THOSE who know predict that the coming style of interior decoration will be Directoire, as the term is currently understood by students of period work.

The prophesy is no mere shot in the dark, but a thoroughly rational point of view, the exposition of which may be of use as well as interest to home-makers.

The Directoire type belongs to the end of the 18th and beginning of the 19th Centuries (1795-1809). It represents a transition between Louis XVI and First Empire, and therefore has characteristics of both, with a psychology of its own.

To the student of periods this psychology is intensely interesting. The Directoire marks the conception and birth of the Empire style, which was the outcome of a chain of circumstances: the luxury of the ruling classes under the Louis; the rebellion of the people; the Revolution; condemnation and destruction of luxuries and consequent reaction to simple living; the gradual unearthing of Pompeii which gave a cue to this new fashion; and Perier and Fontaine, architects and interior decorators, steeped in the art of early Rome, back in Paris and ready to direct and satisfy the craving for order and simple strength.

Early Directoire Days

For clearness, turn back to the early 18th Century. The period of the three Louis stands for incredible elaboration of luxurious house furnishings and costuming. It was the great period of French art for which fabulous sums were paid out. The French world of that day revolved around the idle *precieux* of the jeweled snuff-box, with whom beauty in any form was its own excuse.

To supply the demands of that irrational, powdered and brocaded court, the genius of the French art world bent its back. But the strength of the plant was exhausted in its multitudinous flowering, and reaction set in.

The Revolution was inevitable, and the Reign of Terror followed. That being a period of national destruction, it can be credited only with certain symbols, suggestive of the Revolutionary creed, such as the torch and Phrygian helmet of freedom, taken from classic designs.



A perfect example in shape and design of a Directoire dinner plate. From the Cooper-Hewitt Museum

Those faggots with an axe in the center, which we find as motives for ornament in the art of both Directoire and Empire, were inventions of the Revolutionists, who not only beheaded their lovely queen, her king and court, but burned great works of art in the grounds of the royal tapestry looms. Tapestries were selected for destruction when their designs were thought to be anti-republican in intent or influence, and with the tapestries went the original drawings of the artists, burned and so lost forever.

The same blind zeal prompted that record sale of art treasures, continuing for an entire year and conducted by the artist Delacroix, when the furnishings of the royal palaces of France were put under the hammer, with the mistaken idea that man can live by bread alone. Fortunately David, Art Director under Louis XVI, the Directoire and Napoleon, was chosen to set aside certain pieces of furniture to be held for the state.

The ignorant and hot-headed condemnation and destruction of the cultured money classes and the decorations of their homes and persons, made so great an impression on the mass mind that it turned abruptly away from silks and velvets and tapestried walls. At this psychological moment artist designers helped lead the public into new fields, flowering with chintz and presided over by cloud-like muslins. Indeed even during the Reign of Terror the art instinct of the French nation was so strong that although the ashes of the royal art treasures were still smoking, the Jury of Arts and Manufactures was founded.

Hideous war had created a void which the French knew beauty alone could fill. The destruction of the works of art—the vital offspring of national genius—created a demand and stimulated production. Walls had to be covered, so Chinese painted wallpapers were imitated, as fittingly unostentatious. Stamped linens and cottons copied those of India for hangings and covers of furniture.

Until the end of Louis XVI's reign, the royal decorators placed all their orders with the silk looms of Lyons. They were under royal patronage. The manufacture of cottons and linens was discouraged. It was a time of trade jealousy.

The Flair for Simplicity

A fashion for simplicity was started in France by Marie Antoinette with her moods for playing at farming and donning a muslin frock. In time the king protected the paper manufacture and later the linen looms at Jouy near Versailles.

It was Louis XVI who did away with the law against making paper in large sheets. The silk men had wished no rivals, and until then only boxes and books could be covered with paper.

When, during the Directorate and Consulate, the women took to wearing sheer muslins imported from England in place of silks, David designed coats for the men, and neckcloths in place of lace jabeaux. You will see in the old portraits and prints that the women adopted the same fashion later and went in for redingotes with immense collars, lapels and cuffs. With *chapeaux à la militaire* they did honor to the army. The Directoire gowns, shoes and hair were *à la Grecque* and so were their wearers' manners and morals — a sort of "pagan naturalness."



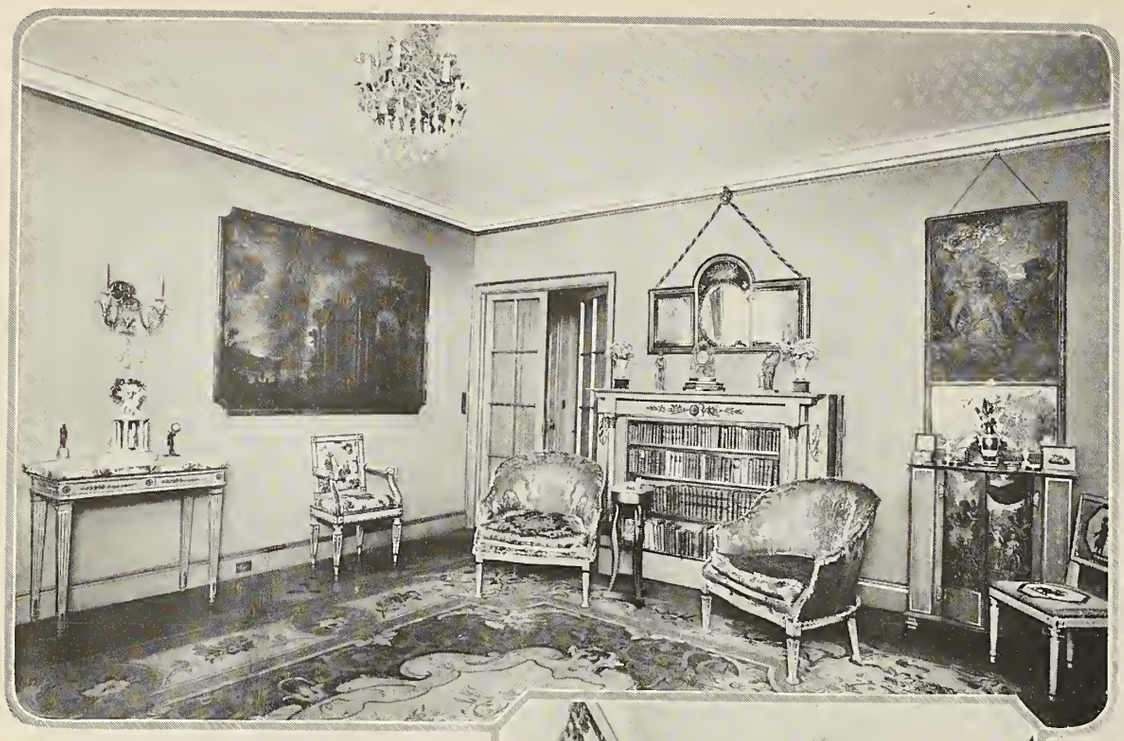
A Directoire carbeille de marriage—the gift of the bridegroom-elect, a silver dish and plate



The essence of the Directoire is crystalized in David's portrait of Madame Recamier, the great beauty under Louis XVI, the Directorate and Napoleon. The sofa, cushions and lamp are perfect examples. Madame's costume is a la Grecque



One of two bronze andirons used in an Empire room but appropriate with Directoire



The east end of a salon showing Directoire pieces. The two modern large chairs are covered with mulberry brocaded satin. A narrow silk fringe in mulberry and dull blue edges the chair backs as well as the seats

The Revolution precipitated simplicity. It was the same simplicity that we find in the wake of every great political revolution, every great upheaval of mass viewpoint. Marie Antoinette with her farm dropped a pebble into the sea and was responsible for ripples, but the overwhelming waves came from the eternal tides.

Such was the mood of the Directorate. With the First Empire, the fluid mixture of circumstances and human living, settled, each element taking its own position in accordance with its specific gravity; the laws of Nature asserted themselves and we again see living calmly side by side the classes in silks and satins, the masses in utility garb and the pauperized ineffectuals—refuse of the other two classes—in the sad or glad rags of their respective ranks.

Directoire Elements

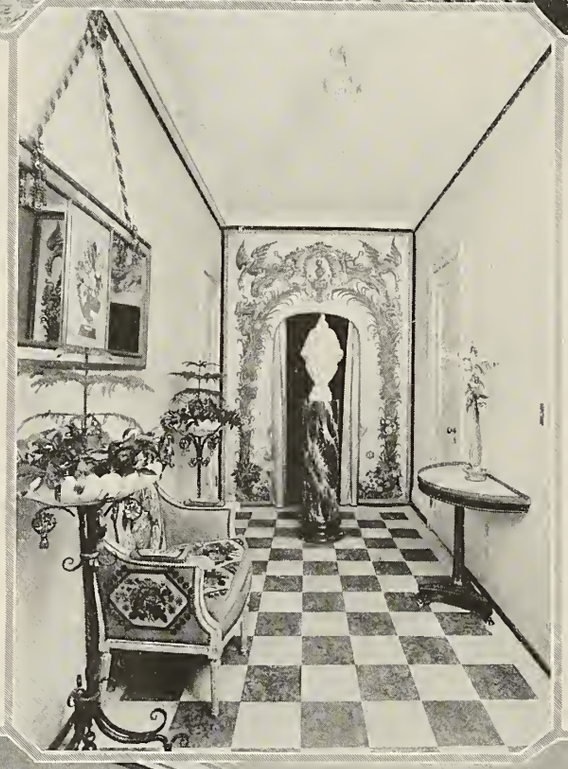
When you find yourself in a French interior, with painted wall papers instead of tapestries, furniture coverings and hangings of chintzes, with classic designs in place of the perishable brocades and damasks of the Louis, or magnificent textiles of the First Empire; simple curtain poles (often arrow-shaped) not the heavy cornices of the Louis and the Empire; painted furniture with classic lines or simple mahogany and chestnut, with ornaments carved and gilded or of ormolu; chair backs showing the graceful backward curve from seat to rolled-over chair top, and legs curving in and tapering square or round to the floor (a modification of the classic type) you may be very sure that you are looking at a Directoire or early Empire interior. As to chairs, however, this transition of Directoire type shows not only plain straight round legs, but Louis XVI fluted chair legs, combined with the classic Egyptian and Greek roll to the top of the chair back. On the other hand, some chair backs are very like Louis XVI. Notice also that Directoire pilasters capped by women's heads of bronze or gilded wood (often with a pair of small bare feet in gold at the base) are generally carved, painted and gilded, but with great restraint. There was a tentative effort after the revolution to suppress the gold and paint it black.

Empire pilasters were of mahogany or cherry, square and tapering with gold or bronze head and feet. Winged women, swans, dolphins and griffins in bronze or of carved and gilded wood, appear in structural parts of this furniture.

Designs reproduced in every medium show exquisite floral arabesques terminating in medallions and rosettes, and all the classic emblems, adapted with that delicate fantasy which is the antipodes of realism. It was as if the French artists of the time turned to a world of the imagination.

Creators of the Style

The Directoire commends itself as a renaissance of the classic for two reasons: it fell heir to the genius and technique of artists, designers and artisans of the Louis—the great art period of France; and, a most important fact, Perier and Fontaine, architects and interior decorators, who worked together and were chiefly responsible for the Directoire and



A Directoire hall in which sofa, mirror and marble-top table are true to period. The black and white marble pedestal supporting an antique Italian vase was formerly in the Clyde Fitch collection. Curtain is antique white satin with gold and colored decorations



The west end of the salon contains Directoire, Louis XV and Louis XVI furniture. The Directoire table standing near the sofa is a very good piece. Another perfect example of the period is the chair with medallion designs in needle-work

Empire styles, were fortunately creative in their application of classic ideas to 18th Century demands and not slavish imitators of the antique. These men were designers of buildings, monuments, mural decorations, furniture, textiles, Sèvres porcelain, silver, jewelry, in fact all objects of art, as well as of pageants and landscape architecture.

No architecture and interior decoration were ever in more perfect accord than those of the Directoire and First Empire.

Textiles and Colors

Directoire textiles show flowered designs and every conceivable motive, but always formally arranged. Stripes are characteristic of Louis XVI, Directoire and Empire, but broadly speaking the narrow flowered stripes, with an occasional blue bow-knot, are Louis XVI; the narrow stripes, plain or with classic decorations, Directoire, and wide stripes, far apart, First Empire. The textiles of the Directoire, especially the stamped cotton and linens, when not striped, usually show a plain cream background with beautiful pastoral compositions —glades, temples, trees, vases with flowers, lakes, swans, architectural tripods with rams' heads, Roman heroes in chariots and women in classic robes. These designs were often, not always, done in one tone, mulberry and gray being especial favorites.

The Directoire color scheme was intense, reflecting the spirit of Pompeii (gradually exhumed between 1590 and 1680) and Egypt.

So we find Pompeiian red, blue, green, yellow, tobacco brown, magenta and purple, and black and white or other cameo effects, as reproduced by Wedgwood in the style of the antique. The delicate sky blues, rose pinks, apple greens and sunny yellows of the Louis lost favor because associated with the old aristocracy and Bourbon court.

Those who visit Malmaison, near Paris, are struck by the brilliancy of the coloring in the reproductions of the old textiles used in doing over the palace. Strength in color as well as line was demanded by the spirit of the times. Later Napoleon, with regal inclinations and little taste, insisted upon even stronger green, yellow and red and purple.

Marquetry, so beautiful and fashionable during Louis XVI's time, was in these days no longer popular.



Natural hair, muslin, cloth, plain frill and chin-cloth succeeded Louis XVI wigs, satins and laces

Directoire and Empire combined (below). Desk, bureau and vase on mantel are Empire. Both chairs Directoire

Napoleonic Reflections

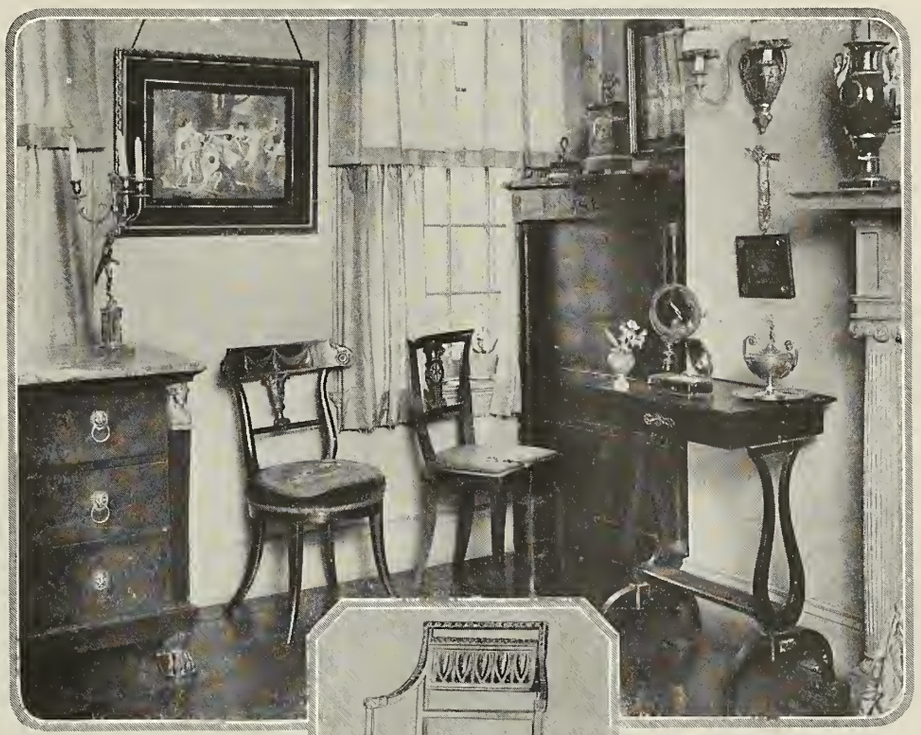
As Napoleon gained in despotic power, he insisted more and more that his surroundings reflect him and his achievements. So the laurel wreath, the eagle, the initial N, the bee and stars, were worked into all designs, and ormolu friezes showed classic triumphal processions, or Napoleon himself in Roman robes and laurel wreath.

The great charm of the Directoire decoration is its impersonal quality. After Napoleon had been in Egypt, the sphinx, lions' heads and lions' claws as feet of furniture were emphasized.

The lines of the Directoire are purest classic and have far more grace and movement than the First Empire, because Napoleon more and more dictated to his designers who slavishly copied the antique, the result being that their furniture was out of scale with its modern setting.

All the decorative motives of Louis XVI appear with those of classic Greece, but as already pointed out, the arrangement is invariably formal. It was in originality of arrangement and preservation of classic outline that the genius of the Empire designers expressed itself. The same designs and the same formal arrangement appear on painted walls

(*Continued on page* 78)





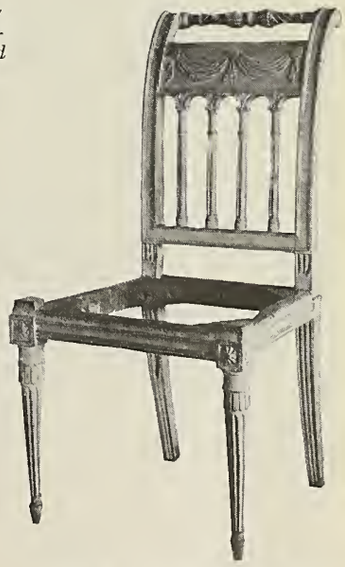
One type of Directoire bed (below). Head and footboard same height. Satin used for covering.

Painted Directoire chair (left) with carved feather design in back and upholstery in satin



An Italian Directoire chair in walnut. The decorations of the back are open carving gilded



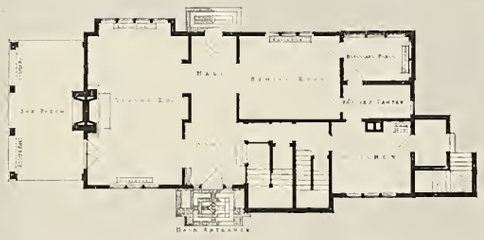


Painted Directoire chair with curved top and carved drapery on panel. Legs resemble Louis XVI

Architecturally, the house is modern English. It is rough cast plaster with brick foundations and chimney caps. On both sides the windows are grouped in a characteristic fashion, save in the stair tower. The view to the right is the rear, looking out over Puget Sound; the other is the front with the hooded entrance and the sweep of the turn-around circling before it



The plans show an unusual treatment of the stairs, which confines them to a tower, leaving the house-depth hall unobstructed. This effects the complete segregation of the service department without causing inconvenience. Upstairs there is the usual complement of rooms en suite, a sleeping porch and an adequate hall. The plans indicate a very livable house



The RESIDENCE *of* DAVID H. MOSS, *Esq.*

SEATTLE, WASHINGTON

D. J. MYERS, *Architect*





HOW TO BUY RUGS AND CARPETS

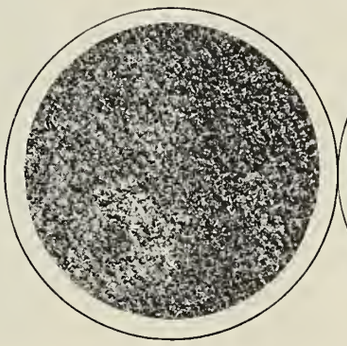
Weaves and the Wearing Capacity—What to Expect From New Carpeting—Size and Color in Rugs

AGNES FOSTER

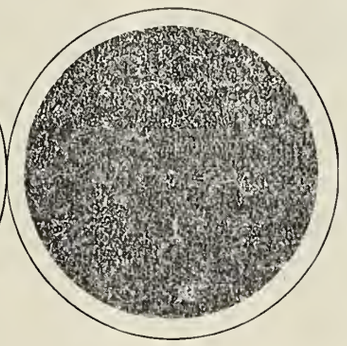
ASSOCIATED in our minds with seashell-loaded what-nots and thrift is "Body Brussels." I wonder if its popularity hasn't something to do with its trade name, for "Body Brussels" is a wonderful mouthful. In any case, our mothers considered it infallible, the most trustworthy of all carpeting. From this same standpoint should we make sure to judge carpeting to-day.

A shoddy carpet is one of the poorest possible buys, because it does not wear well, and the main value of carpeting lies in its wearing capacity. Therefore, the first rule in purchasing carpets and rugs is to go to a reliable house which will stand back of its goods. If a carpet wears shoddy, a reputable house will replace it.

We are often alarmed to find, however, that in the first few weeks of wear and brushing, the carpet "comes off." This is especially true of carpets with a high pile. The "coming off" is nothing but the short wool surplus brushing off. Almost every carpet will go through this moulting process at first, but the pile should be thick enough not to suffer from it. In the case of a flat weave or tapestry weave rug the wool cannot be so easily spared, and before purchasing one should see that the wool is securely woven into the rug by hard, twisted threads.



The velvet Wilton has a fine texture. About the same is found in Axminster and Aberdeen



Chenille carpeting has a coarser weave. The pile is long. It holds the footprint, however

The average housewife has a knowledge of good value in dress goods when she sees it, but the same cannot be said of her knowledge of value in household furnishings. With this article starts a series on merchandise value in the materials of furnishing and decoration. Furniture, upholstery and hanging fabrics, lighting fixtures, wall finishes and pictures will be among the topics covered by this series. The articles will be written by decorators of standing and representatives of houses that deal in special lines.—EDITOR.

Tapestry Weaves

Tapestry woven carpeting, carpet and rugs have a flat weave with no woof and warp such as velvet has. These are best for bedrooms and porches where no elegance of texture and richness of depth of pile is desired.

The simplest tapestry weave carpeting is the rag rug. Against this is the general objection that it is so thin and light as to prevent its staying in place. It also wears out and soils quickly. There are places for which the rag rug is the best buy—for a country place or an informal bedroom. To me the indiscriminate use of rag rugs in a finely paneled room with exquisite and delicately turned mahogany furniture is utterly astounding. The tiresome craze for the Colonial is partly responsible for it. If the furniture and walls are crude, sparse and simple, then rag rugs are permissible. But Sheraton and Hepplewhite never designed their elegant pieces with the view to setting them on old rags woven into a helter-skelter, hit-and-miss patterned rug. If the poverty or niggardliness of our ancestors caused them to place their heirlooms upon woven rags, let us at least give them the proper and dignified setting of a finely woven pile carpeting.

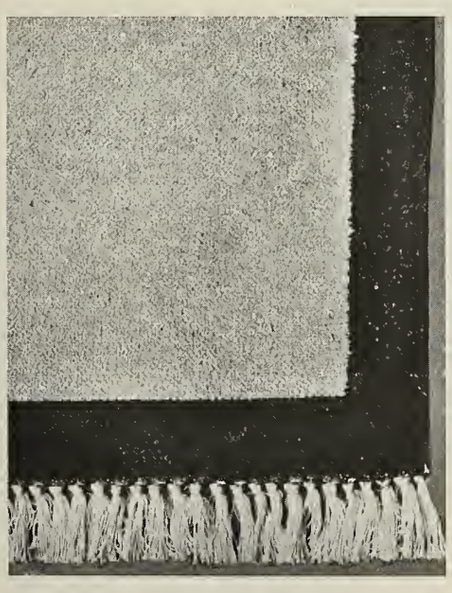
Ingrain and Felting

The trouble with buying ingrain carpet, which is cheap and of good weave, is that the colors used are usually hideous. Ingrain carpeting has the most possibilities as a ground for rugs. Gaudy figured carpets have rather pushed it out of style, but I believe ingrain carpet will come into its own again. It can be found in the better class old, conservative stores. Unfortunately it shows seams plainly, and one or two rugs should be used over it for best results.

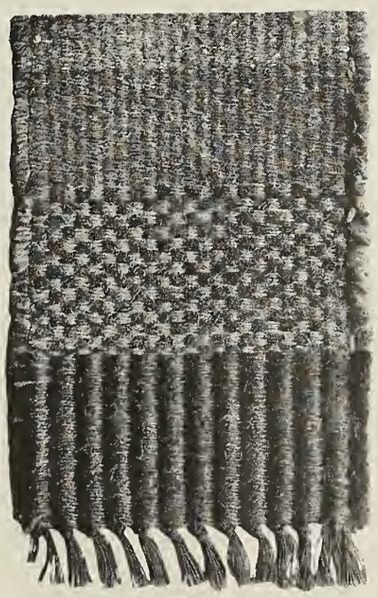
Felting has taken the place of ingrain today. It comes 50″ wide and at the same price in a medium grade 27″ carpet. Of course, felting shows the dirt, but it can readily be cleaned and it has a fascinating, smooth texture. Besides it is very smart.

Another flat weave carpet which comes in many grades and under many trade names is the American art square. Unfortunately it is often disfigured by a common glaring design. Klearflax, to quote trade names, has excellent shades and wears well. It has a rough texture like wool and jute. Larnak and Seminole, which have practically the same weave, are softer and more pliable. Choice will depend on the use to which one wants to put these rugs. These are only a few of the trade names, the others are legion. But they are domestic, and that is something in their favor. They also can be made up in any size desirable. The Scotch rug, an importation, is made in the same sort of flat weave.

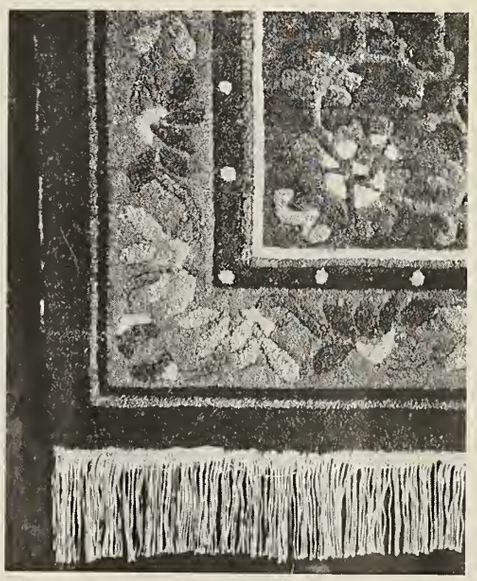
(*Continued on page* 80)



A cotton rug with a high pile suitable for bed and bathrooms. While the rug is good looking and comes in various colors, the pile crushes and shows dirt



A section of tapestry weave carpeting, showing ridge weave, basket weave and tapestry weave. This type of carpeting is excellent for bedrooms and porches



A Chinese carved rug in which the pattern is brought out by following the outline of the design with a three-corner groove. There is good wear in these rugs

FALL SOWN SWEET PEAS *for* NEXT YEAR'S BLOOM

Autumn Planting Means Sturdier Plants, Finer Flowers, and An Earlier and Longer Blossoming Period Next Season

GEORGE W. KERR
President of the American Sweet Pea Society

THERE is no question as to the superior results to be obtained by sowing sweet peas in the fall, when compared with spring sowing. Briefly, the advantages are a much earlier flowering season, better flowers and a decidedly longer blooming period. Besides all this, the plants are much sturdier than spring sown plants and are better able to withstand the heat and drought of early summer.

When we delay sowing until the spring it often happens that continued rains follow the breaking up of the winter frosts, so that the season is well advanced before the ground is in a suitable condition to allow of its being prepared. Although sowings made early in May or even late April will germinate quickly, and for some weeks the plants will have all the appearance of doing splendidly, yet along comes a spell of hot weather, and, due to insufficient root growth, the plants are immediately checked. They may struggle along for some weeks until an attack of aphis finishes them, often before they have produced a single flower.

By using early or winter flowering varieties, or as they are sometimes called, early-flowering long season varieties, of which Yarrawa is a notable example, growers in the south, and in fact all subtropical or frostless sections, have flowers from Christmas until June from sowings made in late September or early October. Care must be taken, however, that you procure the true winter or early flowering sorts, and I advise using the new Spencer type only. The flowers of these are quite as large and as beautifully waved or frilled as the regular summer flowering Spencers; and on account of their precocity, they begin to bloom in the above sections two months or more earlier than the regular type would do even though sown at the same time.

New Early Flowering Spencers

There are now a number of the new early flowering Spencers in cultivation, and in the course of two years more practically all the colors now found in the summer flowering sorts will be circulated by sweet pea specialists who have been cross-breeding the various types.

One of the best of the winter flowering sweet peas is, as I have said, the majestic Yarrawa, a variety which was raised in Australia. The flowers of this wonderful novelty are of great size and substance, while the color is extremely pleasing, being an attractive shade of rich rose pink overlying a cream ground, with wings blush pink on cream.

There is another similar in color to the old Blanche Ferry, the one-time popular pink and white, and named Fordhook Pink and White. Next comes Rose Queen, a beautiful light rose-pink. There are also pure whites, rose and lavender-pinks now offered by practically all sweet pea specialists, and no one who grows flowers in the South should fail to try at least a few of them.

The most select varieties of this new early long-season type are:

Fordhook Pink and White: similar in color to the old Blanche Ferry, but with beautifully waved flowers.

Early Enchantress: rich rose-pink.

Early Loveliness: white heavily suffused with pink.

Early King: a glowing bright crimson.

Early Primrose Beauty: deep primrose flushed with rose.

Early Sankey: an immense pure white.

Early Pink Beauty: soft rose-pink on white.

Early Rosy Morn: rich rose with crimson standard.

Fordhook Rose: a charming shade of deep rose.

Yarrawa: rose-pink on cream ground.

On account of their floriferous habit and long season of blooming, these are the one



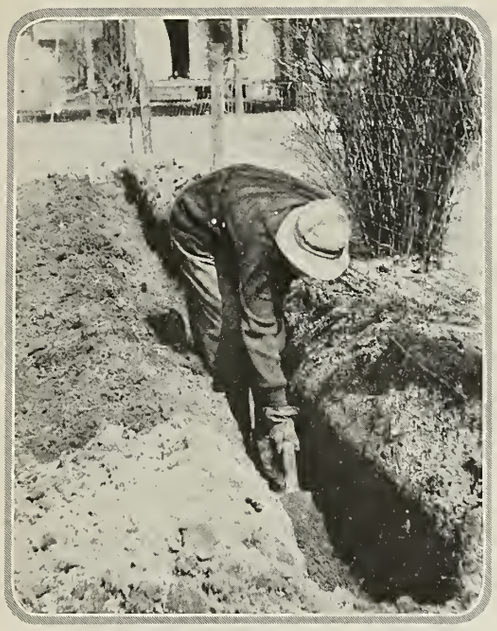
Well prepared beds and fall sown seeds make for high quality bloom the following season. Well enriched soil containing lime is essential to the best results, whether with autumn or spring sown seeds. The new early flowering Spencers are best for southern sections and the regular Spencers for the north

America Spencer is white striped with crimson-red, a superbly showy sort



Orchid is another really desirable Spencer. It is a fine lavender self





The trench should be dug two spades deep, the top soil being placed on one side and the subsoil on the other

type of sweet pea most worth growing in our southern states, frostless (or almost so) sections, tropical and sub-tropical countries.

Making the Bed

A site for the sweet pea garden should be selected which is free from the starving influence of the roots of trees or shrubs, and where there will be no undue shading, as extreme shade spells spindling, weak growth and correspondingly small, poor flowers. But if possible, choose a spot which is sheltered from strong or draughty winds.

Dig the ground at least two spits deep, over the entire area of the patch if possible. Should the subsoil be poor, do not bring it to the surface; but it should be turned over just the same. A properly cultivated piece of ground for sweet peas means that the soil has been moved to a depth of 2′. Manure should be liberally incorporated in the soil during the process of digging. It should be old and partially decomposed. For light soils, cow manure is to be preferred, as it is more cool than stable manure. It should be well worked into the bottom spit and more in the top spit. Many successful growers, however, if cultivating the rows only instead of the entire area, carefully take out the soil in a strip 2′ wide, placing the top soil at one side, the bottom soil at the other; and then after thoroughly loosening the bottom of the trench with digging fork or pick, place a 3″ or 4″ layer of manure or old garden refuse in the bottom, afterwards filling in the subsoil well mixed with manure. On top of this they place another 3″ layer of old manure, and then a 3″ or 4″ layer of soil which is given a heavy dressing of bone meal before the trench is finally filled in.

As lime is essential to the well-being of all leguminous plants, the sweet pea is naturally benefitted by the presence of this chemical in the soil. Therefore, soils which are known to be deficient in lime should be given an application, using it freshly slaked and at the rate of two or three ounces per square yard. Thoroughly decomposed leaf soil may be used to advantage, especially on heavy land. Bone meal should also be added to the top spit, at the rate of about two ounces per yard run of row, mixing it well with the soil. Many of the best growers also add the same quantity of superphosphate of lime (acid phosphate), raking it well into the top soil just previous to sowing.

To insure regular germination and eliminate the risk of rotting, fill up the seed furrow with sharp sand in which the seed is sown, covering not more than 2″; or the seed may be soaked overnight in warm water, after which, if on examination any are found which do not show signs of swelling, they should be chipped with a sharp knife to give them a start.

Fall Sowing in the North

I now come to sowing in sections where real wintry weather may be expected from late November until spring. Here fall sowing will be found to be the best method whereby a real harvest of flowers may be culled the following late spring and summer. Several methods may be adopted, and these I give in their order of merit, beginning with the protected row.

Sow about the middle of October, placing a wooden and glass protection over the rows. This I call a sweet pea frame. It consists of 6″ to 9″ wide boards placed lengthwise 9″ apart and fastened at either end; over them glass is placed and held in position with string attached to nails driven in along the sides of the boards. Should the weather be very mild after the seedlings come through the soil, remove the glass; but it must always be in position during periods of heavy rains, snow and damaging frost.

Farther north the sowing may require to be made rather earlier, according to location—say, from four to six weeks before severe weather may be expected to set in.

Remove the frame entirely some time in March, according to weather conditions, but allow the boards to remain for a week or so until the peas are properly hardened off, after which a few degrees of frost will not harm them at all.

Another method is to sow thinly in shallow boxes or pots during October, and winter them in coldframes, setting out the plants in late March or early April, according to weather conditions and locality.

My last method is to sow so late in the fall that the seed may just germinate but not make sufficient growth to come through the soil.

In this section (Philadelphia) we sow from the middle to the end of November. Sow in sand and cover 3″. As soon as the ground freezes hard (not before) put on a heavy mulch



Sowing on the prepared bed. For fall planting in the north, sow the seeds on sand and cover about 3″ deep



Composting the soil with a spading fork is a necessary preliminary to refilling the trench before planting

of straw or rough litter, removing it entirely early in the spring.

Although some of the early flowering varieties may be used in the North, I advise relying principally on the regular summer flowering Spencer type. The following list includes the best of the Spencers now in cultivation.

Varieties to Plant

King White: a large, pure white self.
Constance Hinton: a fine black seeded white.
Elfrida Pearson: the finest light pink self.
Hercules: a very large deep pink.
Margaret Atlee: rich rose-pink on cream ground.
Orchid: a fine lavender self.
Margaret Madison: light blue or lavender-blue.
Fiery Cross: glowing fire-red self.
The President: the best orange-scarlet.
Floradale Fairy: rich primrose.
Royal Purple: rich rosy purple self.
Cherub: cream edged rose.
Barbara: a fine salmon colored self.
Dainty Spencer: white edged rose.
Doris Usher: salmon-pink on cream ground.
George Herbert: rosy-carmine self.
Irish Belle: rich lilac self.
King Edward Spencer: crimson-scarlet self.
King Manoel: deep maroon self.
Illuminator: glowing salmon-cerise.
Mrs. Cuthbertson: rose-pink standard and white wings.
Mrs. Routzahn: apricot and pink on cream ground.
Rosabelle: finest rose self.
Wedgwood: light blue.

Where striped or fancy varieties are admired, the best will be found among:

Senator Spencer: gray striped chocolate.
Loyalty: white striped blue.
Mrs. W. J. Unwin: white flaked orange scarlet.
Mrs. T. W. Warren: white pencilled blue.
America Spencer: white striped crimson-red.

Do not give the plants manure water until they are in full flower, when it may be applied with benefit to plants and flowers. I have found sheep manure in conjunction with soot to be unsurpassed. Place about a peck of sheep manure in an old potato sack and put it in a barrel, and in another barrel put the same

(*Continued on page* 64)

THINGS WE'VE GONE TO FRANCE FOR



SEPTEMBER And men who never dreamed they would be in France are there today, gone to fetch back such things as never before men went to France to find.

For many of us Paris was France, Paris of the shops and boulevards, Paris of the lithesome grace and tinkling laughter, Paris of the pleasures, where good Americans go when they die; Paris, "the world's great mart where joy is trafficked in," as Alan Seegar put it. We went there to buy dainty clothes, look upon fine paintings, eat of strange dishes and mingle with the lightest hearted men and women in the world.

To others France was the France of the provinces—Brittany the religious, the smiling Champagne, Normandy of knightly fame and gray châteaux, Provence of the poets. Here were picturesque byways where old folk and young lived life as though life was a pleasure. Quaint memories we brought back from those sleepy towns sprawled along the lower Seine, the Rance, the Aisne, the Garonne and Rhone.

We used to go to France with trunks awaiting the world's daintiest creations or with kodaks and journals quick to catch the slightest inspiration from the life of town and countryside.

♦

TODAY a strange company has traveled there—men of stern purpose in khaki, men with guns and haversacks of simple rations, and rails and locomotives and aeroplanes and artillery and all the other grim trappings of war. Never before did such Americans go to France, and never before did men go there to bring back such things. True, we are paying an old debt, but we shall not lose for it.

The things we have gone to France for are neither territory nor revenge nor a voice in the councils of Europe. We have gone there to bring back security for our homes here. We have gone to bring back that which America sorely needs—an appreciation of what home means. In France, which has no word for home, we will find a new meaning for the word. The stakes in the game are human ideals, ideals as close to us as those about which the hearthfire is built.

When President Wilson said that we must make the world safe for democracy he pictured not only a democracy of government, but all that democracy implies, of which the greatest is the maintenance of domestic ideals.

We did not go overseas blindly; we watched this conflict for more than two years. We saw it pass from mere diplomatic intrigue to a war that verily is being fought out in Heaven for the security of the peace of the world's homes.

This security is what we have gone to France to establish. Without it we cannot return.

♦

NO apology is needed for talking of the war in a magazine devoted to architecture, interior decoration and gardening. These three subjects comprise the fabric of the home, the economic basis of life in all civilized countries. Any attack on the security of the home is a blow struck at them, and the human interests for which they exist.

Since we have grasped this significance of the war and have set our hands to the sword, it is well for us to take a measure of the things we shall reap for our effort and sacrifice. A new taste is being bred in the trenches. Men coming from them will bring back a new set of resurgent ideals. They will be sickened of fighting. They will also be convinced of the necessity for the democratizing of the home.

♦

AMONG the fruits of peace will be not alone the right of men to make and maintain their homes as they wish, but the desire to make them better homes.

Heretofore good taste was claimed as a prerogative of the rich. It was looked on as a thing aloof from commonplace life, the fine essence of rare and artistic souls. Today—you will see it on page 36 of this magazine—good taste is defined as "the knowledge of what human beings require to make their surroundings more livable." That definition is a sign of the times.

Good architecture was another of those prerogatives that money alone could command; a well-designed house was obviously an expensive house. Architects could not afford to bother with small houses because there was not enough profit in them. Today there is a distinct movement among architects to design good, small houses. Men who could command immense fees are willing to sacrifice them in the interests of the widening of their professional appeal. Once on a time when we spoke of a city of homes, we pictured a city of little white cottages with little green grass plots in front. The actual city was quite different. But today and tomorrow—when men come back from fighting—cities of little white cottages will spring up all over the land.

The garden, it would seem, was the only one of these three elements that withstood class segregation. Nature is essentially democratic. She grows equally well for rich and poor. This fact is being discovered by workers in war gardens the country over. Sturdy vegetables and magnificent blooms cannot be measured by money or class distinction; they are the result of good seed purchased from reliable houses, persistent labor and the application of common sense gardening principles.

♦

THE appreciation of these three elements—well designed houses, well furnished rooms and good gardens for those who will work for them—will be the result of the things our men bring back from France.

Those of us who are left at home might well anticipate the movement for these things which will surely come. It will be the rarest sort of foresight on our part. We will, in fact, be consolidating the positions as they are won by our men over there, co-operating with them in making secure for the future the existence of the home.

TRAIL AND ROAD



Now comes the time to take the pack
And fare on lane and by-way,
On mountain trail and hunter's track,
On country road and highway.

Unmeasured lands are ours to know,
And many waters play there;
And you shall tell me where to go,
And I shall find the way there.

Across the mossy mountain trail
The friendly brook is flowing;
Along the road, by wall and rail,
The goldenrod is glowing.

On track and trail I bear the load
And trudge ahead to guide you;
But best I love the country road,
For there I walk beside you.



ARTHUR GUITERMAN.



Levick

THE BURIED TUMULT *of* A LAKESIDE

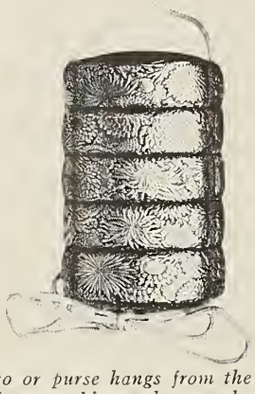
You may call it peace, ineffable peace, to sit beside the limpid, lustral waters of a lake. But for that calm there is also a buried tumult—the constant urging of bottom springs, the blind groping of roots into the dark earth, the tireless reach upward and outward of branch and stem and leaf. Only the stones would seem to scorn the tumult, stones that have passed through the trying fires and the cooling of ages, and have reached the peaceful inaction of maturity.



LACQUERS *from* FARTHER EAST THAN MANDALAY

The History and Process of Making a Collector's Piece

GARDNER TEALL



The inro or purse hangs from the sash of the Japanese kimono by a cord. This example is rich in its pattern of gold chrysanthemums, the imperial flower

FEW pieces of the lacquers of China and Japan reached the hands of collectors before the beginning of foreign trade by China and the opening up of Japan in the mid-19th Century. Just how few may be guessed from the fact that the Orientals who allowed over 16,000 pieces of porcelain to be exported to Europe during one of the years of the 18th Century permitted but twelve pieces of lacquer to leave their shores. And how eagerly these bits were sought by the collectors of the time! Marie Antoinette was one of them, and the Marquise de Pompadour another. The collection of some hundred pieces is preserved in the Museum of the Louvre. Madame de Pompadour was, in all probability, a collector of greater discrimination. She possessed rare artistic sense and the hundred and ten thousand livres the Marquise expended on her collection tempted even the shut doors of Asia!

Lacquer undoubtedly originated in China. Just when, we may not know, but it is of ancient ancestry. In fact, lacquer as a material has been used for centuries by the Chinese in industrial art.

We can imagine that lacquer was, at first, employed as a preservative for the woodwork on which it was used as a coating, developing as time went on into a medium for artistic work of the highest order.

The Source and Making of Lacquer

Lacquer is not an artificial mixture such as our copal and other varnishes but is the natural product of the *Rhus verniciflua,* the lac tree or *ch'i shu* of the Chinese. Therefore it is practically "ready-made" when extracted. The tree abounds in central and in southern China and is assiduously cultivated for its valuable sap. "This tree," says Bushnell, "when the bark is cut or scored with a pointed bamboo style, exudes a white resinous sap, which becomes rapidly black on exposure to the air. The sap is drawn from the tree during summer at night, collected in shells, and brought to market in a semi-fluid state, or dried into cakes. The raw lac, after pieces of bark and other accidental impurities have been removed by straining, is ground for some time to crush its grain and give it a more uniform liquidity. It is then pressed through hempen cloth and is a viscid evenly flowing liquid ready for the lacquerer's brush."

As to the manufacture of lacquer, Huish gives the following outline: "Wood is the usual basis of lacquered articles. . . . The various pieces of wood of which the article is to be composed are first cut and fitted; these are often no thicker than a sheet of paper. Any interstices there may be in the grain or the joints are filled with a composition of powdered stone or chopped hemp, which answers to our system of priming. It is needless to say that the wood, which is usually *hinoki* (cedar) or *honoki* (magnolia), has been seasoned and dried. How carefully this was done in the past is evident from the fact that an old piece is hardly ever encountered which shows signs of shrinkage or warping. . . . After the fittings of the joints have set firmly, all excrescences are ground down with a whetstone, and the whole is covered with a thick coat composed of a mixture of powdered and burnt clay and varnish, which, when dry, is again smoothed down with the stone. This done, the article is in most cases covered with silk, hempen cloth or paper, which is pasted on with utmost care, so that neither crease nor joint is seen. . . . The piece then receives from one to five thin coats of the clay and varnish mixture, each being allowed ample time to dry. The surface having been made perfectly smooth by use of the whetstone, the process of lacquering commences, a spatula at first and afterwards a thin flat brush of human hair being used to lay it on."

There are never less than three nor more than eighteen layers of lacquer employed, thorough drying being requisite to each separate layer. It is interesting to note that several hundred hours may be taken up with the preparation of the grounding before the actual lacquering is commenced! With a paste of white lead the artist outlines his design. Next he fills in the detail with gold and colors, over which a coat of the transparent lacquer is applied. "If the parts of the design are to be in relief," says Bushnell, "they are built up of a putty of lacquer colored and tempered with other ingredients. In all fine lacquers gold predominates so largely in the decorative scheme that the general impression is one of glow and richness. The finest gold lacquers are left undecorated and owe their beauty to a multitude of tiny metallic points shining from the depths of a pellucid ground.



Black and gold are the colors of this inro. The netsuke or knob at the top of the cord, used to suspend the box from the sash, is of rock crystal. This is signed by Shiomi Masaneri, a well known Japanese lacquerer



An unusual form of inro represents in form and design the sacred mountain of Fujiyama. A rare example signed by Kajikawa, a noted Japanese lacquerer

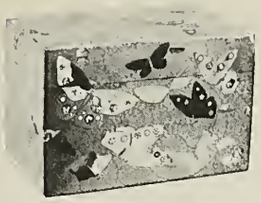
The Chinese Authorities

In the reign of the founder of the Ming Dynasty in China, Hung Wu (A.D. 1387), there was published the "Ko ku yao lun," a learned antiquarian, art and literary work written by Tsao Ch'ao, and comprised in thirteen books. From this we learn of the following sorts of lacquer then held in esteem: Ancient Rhinoceros Horn Reproductions, Carved Red Lacquer, Painted Red Lacquer, Lacquer With Gold Reliefs, Pierced Lacquer and Lacquer With Mother-of-Pearl Incrustations. Tsao Ch'ao's erudition enables us, I think, to trace Chinese lacquer-work back to the Sung Dynasty (A. D. 960-1280) with reasonable certainty.

Another Chinese writer, Chang Ying-wen, wrote a little book, the "Ch'ing pi ts'ang" or "Collection of Artistic Rarities," which describes objects shown in an art exhibition held in the province of Kiangsu in the spring of 1570. After references to lacquers of the Yuan and the Sung Dynasties he says: "In our own Ming Dynasty the carved lacquer made in the reign of Yung Lo in the Kuo Yuan Ch'ang factory, and that made in the reign of Hsuan Te not only excelled in the cinnabar coloring and in the finished body technique but also in the calligraphy of the inscriptions scratched on the under side of the pieces."

Occidental Interest in Lacquers

There was a notable revival of interest in lacquer-work in the years that followed the upset condition of China during the close of the Ming period when lacquer-work was, of necessity, neglected. During the lifetime of the Emperor Ch'ien Lung (1736-1796), Pere d' Incarville, a member of the French Academy and a Jesuit *savant* of note, wrote a "Memoire sur le Vernis de la Chine," published with illustrations in 1760. We find him saying: "*Si en Chine les Princes et les grands ont de belles pièces faits pour l'Empereur, qui en donne, ou ne reçoit pas toutes celles qu'on lui présente.*" This, in itself, stimulated Euro-



The box is a favorite object of the lacquerer's art. This shows butterflies against a gold background

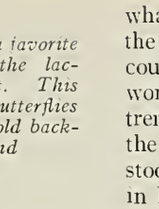
pean interest in collecting lacquer at the time.

In recent years Canton and Foochou have been centers for the manufacture of painted lacquer, called *hua ch'i,* and Peking and Soochou for carved lacquer, or *tiao ch'i.* However, the collector must not look for any pieces of finest quality in the *tiao ch'i* since the reign of Ch'ien Lung, who lent carved lacquer-work his warmest approbation. Bushnell tells us that the Arabian traveller, Ibn Batuta, who was in Canton about the year 1345, made notice of the excellence of the lacquer-work he found there at that time. That of Foochou is described in the words of M. Paléologue as "most seductive to the eye from the purity of its substance, the perfect evenness of its varnished coat, the lustrous or deep intensity of its shades and the power of its reliefs, the breadth of the composition and the harmonious tones of the gold grounds and painted brushwork."

Japanese Lacquers

Of late years the collecting of the lacquers of Japan has engaged many of the most enthusiastic and discriminating connoisseurs and there are many public, as well as private, collections of lacquer objects in America. The late Mr. E. Gilbertson, an English authority of renown, had the following to say in reference to the most important and extensive class of Japanese lacquers, the *inro*—those little cases used for medicines and seal boxes indispensable to every Japanese gentleman's attire, carried, attached by a silken cord to an elaborate button of large size, or *netsuké,* and hung through the sash: "If a collector is compelled, for want of space, or from any similar reason, to confine himself to one particular class of Japanese Art work, he cannot do better than select the *inro* as the most desirable object. If the *netsuké* which were attached to them are added, there is no question as to what his choice should be. As illustrations of the history, mythology, and folk-lore of the country they are hardly so rich as the metal-work, or the *netsuké;* but, as regards that extremely interesting branch of Japanese Art—the branch in which they stand and have always stood absolutely supreme—the art of working in lacquer, the *inro* is of surpassing value. It is there one must look for the most perfect examples of lacquer work of every description. Not that the larger works, such as writing boxes, perfume boxes, etc., do not afford equally fine examples of the work of the great artists—finer, indeed, from a pictorial point of view, because of the larger spaces available; but in the *inro* one often finds a treatment of the subject and of the material that would be inapplicable to the larger surface. The very limit of space and the form in the *inro* often bring out the artistic knowledge of the designer—very frequently the executant at the same time—in a most remarkable manner. Wonderful harmony both of color and composition are often combined with a minuteness of detail that makes one wonder what sort of eyes and hands the lacquerers possessed."

Of the varieties of Japanese lacquer one may make mention of the *nashiji,* generally known to western collectors as *avanturine,* so named by Europeans from its resemblance to avanturine Venetian glass. When *kirikané* (torn gold leaf) is employed the lacquer is called *Giobunashiji.* The *Togidashi* lacquer is that where the pattern is produced by grinding and polishing, revealing the gold ground. *Hiramakiyé* is the Japanese term used for all those lacquers which have design not raised above the surface more than the thickness of the lines that trace it. Then there is to be found a combination of the flat-gold lacquer with the relief-gold lacquer. "Low relief," says Huish, "is accomplished by dusting the design in wet lacquer with fine camellia charcoal powder; for high relief *sabi* (a mixture of burnt clay and lac varnish) is used; both when dry undergo various polishings and grindings." The red Japanese lacquer is known by the native name of *tsuishu,* and the black lacquer is called *tsuikoku,* those in which the design is carved out of the lacquer formed of superimposed layers which are exposed by the incisions of the graver are called *guri.* The *chinkinbori* lacquer, in imitation of the Chinese lacquer, is a sort of patterned lacquer, the design of which is produced with a rat-tooth graver and the incision filled up with gold.



The jewel case, built in sections that fit one into the other, was skillfully lacquered with an all-over design



One might accuse Gauguin or Matisse of this, but, in fact, it is a panel from a Chinese lacquer screen—a quaint 18th Century forecast of futurism!

The Japanese Artists

I do not know of any recognizable work of a Japanese lacquerer antedating that of Honnami Koyetsu (1556-1637). Koma Kiuhaka who died in 1715 was another lacquerer of great distinction, the founder, in fact, of a "school." Bunsai, Koriu, Yastuda and Yasunari were brilliant followers. Koriu (1661-1716) was the most famous lacquerer Japan has ever produced. It was he who first used to any extent in Japanese lacquer mother-of-pearl and pewter ornament in combination with the decoration.

Collectors will find few signatures on pieces of lacquer; the work itself will be the guide.



A shallow Japanese bowl with the imperial flower in dull and greenish gold on a vermilion ground



A perfect bit of early 19th Century Japanese lacquer, a willow tree in gold on a black ground



Dragon flies are in the solid panel and grasses in the open fan-shaped decoration of this bowl



The unusual composition of the decoration on such a Japanese lacquer piece gives it added interest



In the RESIDENCE *of* ADOLPH LEWISOHN

NEW YORK CITY

C. P. H. GILBERT, *Architect*

Photographs © by Tebbs

The breakfast room bears the trace of English influence. Walls are paneled and painted ivory color. The mantel is ivory marble with colored marble inserts. A Chinese rug of old blue and old ivory tones with the walls. Fixtures are antiqued silver and the hangings old blue and silver. Hoffstatter was the decorator

Despite its rich dignity, the library is a comfortable room. Wall coverings and hangings are fawn brown and gold. Some of the furniture is upholstered in fawn velvet and some in tapestry. The rug is two toned fawn. Lighting fixtures are hand-carved walnut picked out with dull gold. Hoffstatter decorated the room





The hallway, another view of which can be found on page 30, has a magnificence eminently befitting its location. Against the Caen stone walls silhouette bronze railings. Antique tapestries are hung here. The carpet is plain red and the ceiling ivory. Italian walnut furniture with red upholstery finds a fitting place in such a hall. Baumgarten was the decorator



From the hall one passes to an Elizabethan dining room paneled in oak and built around a reproduction of an old mantel. The facing is carved limestone. The furniture, modern work after old designs, is carved oak and tapestry. Hangings are made from antique crimson Brocatelli. The rug, showing two tones of crimson, matches the hangings. Fixtures are bronze. Hoffstatter, decorator

THE VIGOROUS ELEMENTS IN A JACOBEAN ROOM

From the Residence of Mrs. George P. Mellick, Plainfield, New Jersey

JOHN P. BENSON, *Architect*



The architecture of the Jacobean house came through the walls, forming a background for furniture that in turn reflected its motifs. A massive chimney was usually the most finished factor in the room. It bore, as here, the manorial arms



Ceiling and walls were a frank confession of the house structure—hand-hewn beams broke the rough plastered walls, giving the room a vigor and crudeness characteristic of the times. The gallery was not an uncommon feature in this period

In addition to the stone fireplace, the sturdy oak furniture, the wrought iron lights and the timbered walls, the finer of Jacobean rooms had another feature—an oriel window broken in places with colored medallions Copied from a room in England



THE BEST BAKER'S DOZEN *of* EVERGREEN TREES

Twelve Conifers, and One Other, That Lend Themselves to Varied Ornamental Effects—Their Appearance, Habits and Soil Requirements

GRACE TABOR

THE superlative is almost always better used when it is used comparatively. In certain connections, of course, there is no doubt about what is best—there is no need of qualifying the adjective with any clause whatsoever; but in certain other connections it is hardly fair to use it unless it is followed by a reference to the purpose which is to be served. What is "best" in trees, for example, for one place or purpose may not be best for another and different one.

There are a few trees preeminent among evergreens, no matter what purpose they are to serve; therefore, it behooves us, if we are going to make use of evergreens at all, to know them, and to know the whys and wherefores of their excellence. They establish, as it were, a sort of criterion by which the merits of the entire tribe may be judged.

Before undertaking to decide which trees these are, however, let us establish definitely just what our requirements with regard to an evergreen tree are. What constitutes the perfect evergreen? In other words, what do we expect of an evergreen tree?

First and foremost, I assume that the appellative tells us. We expect an evergreen tree to be ever green, of course. Very well; please note that some are not; that is, that there are certain members of certain families that turn rusty at certain seasons notwithstanding the fact that they never lose their leaves.

Then I think that the second thing we expect is that these trees shall either be very picturesque in form, or that they shall be very regular—either pyramids evenly developed on every side, or else gnarled and wrinkled veterans, thrusting giant arms across the sky in the fashion drawn to our attention by the deft art of the Japanese painters. Very well; but there are some evergreeens that are neither picturesque nor regular, even though they start out by being one or the other. So a fixed habit is our demand number two.

The cone-laden tips of red cedar lack the long needles of the pines and firs, but make up for this by a quaint formality all their own



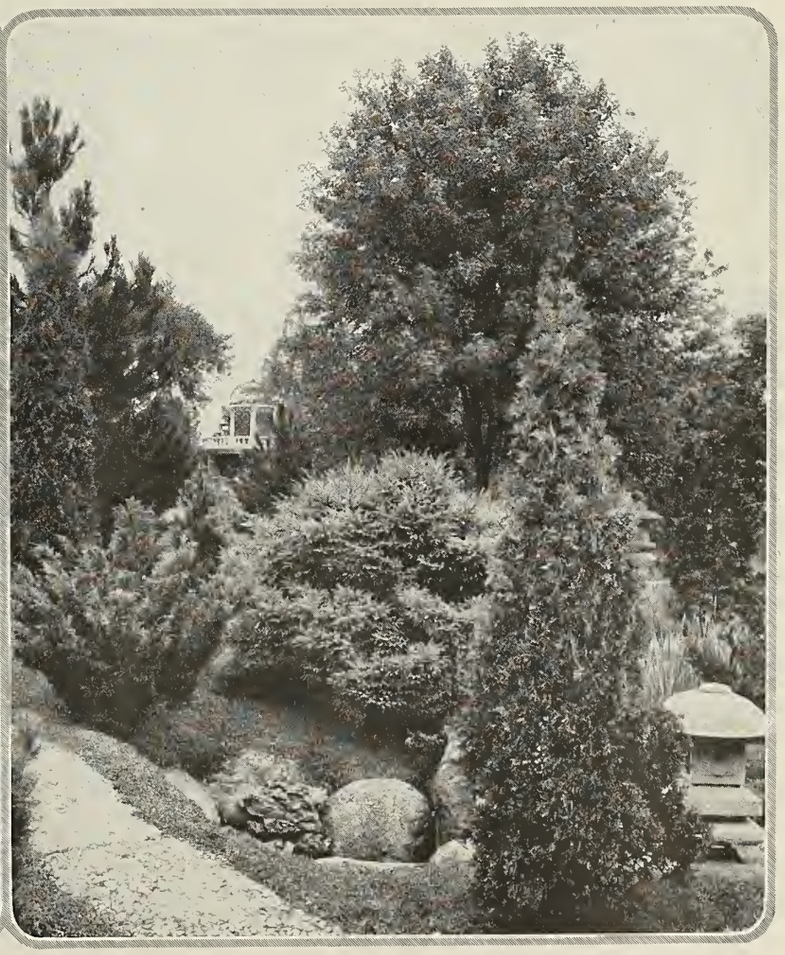
Of course, they must be hardy, for those of us who live in the north; and equally, of course, they must be suited to the climate, for those of us who live in the south. A tree that thrives in arctic frigidity seldom endures tropic heat. Here, then, we find a dividing line—Mason and Dixon's—and reach a place where we cannot expect all of the same trees to be the "best" trees in both places. Adaptability entereth here and maketh its presence felt.

Simmered down, the things which the very best evergreens possess—the things which render them the peers of their tribe—are good color throughout the year, consistent habit of growth, hardiness and adaptability to climate, longevity, resistance to the elements, rugged constitution and rapid growth. This last I put last because it is least of our demands. Rapidity of growth is seldom a desirable characteristic in any tree, for usually it is accompanied by weakness and shortness of life; but to a reasonable degree, I am willing to allow that

A good young specimen of Pinus resinosa, the so-called Norway pine. As a matter of fact, it is true American—not even hyphenated



Arborvitae, spruces and pines, if planted with judgment, combine well. But in all work with evergreens one should guard against too many species



In our native pitch pine, the Pinus rigida of arborculture, is found a conifer which seems to have little preference as to soil. Open and closed cones are shown here





Perhaps winter is the season when one best appreciates evergreens. Practically, they are valuable as windbreaks and shelters for birds; and esthetically, as color contrasts to their white background

Young and old cones of the Norway pine. As shown in the upper right side of the picture, the cone clings to the branch for a long time after maturity



the speed with which an evergreen attains maturity may enter into consideration in its candidacy for first honors. If it is all of the other things and a good grower besides, then it is surely the king of all the tribe.

Is there such a conifer?

An Ideal Species

There is—just one. This is the white pine (*Pinus strobus*), on all counts unquestionably the finest evergreen tree in the country, if not in the world. The region of its nativity is extensive, starting with Newfoundland to Manitoba on the north, covering all of the northern states to Iowa and Pennsylvania, then narrowing to follow the mountains to Kentucky, Tennessee and northern Georgia. It grows almost equally well in fertile soil or in sterile, on river banks, flatlands or uplands; but it takes complete possession only in situations where the soil is light and fairly dry.

The number five seems to be the mystic symbol of the white pine; its needle leaves are clustered in little bundles or fascicles of fives, and its branches grow in whorls usually of fives, around the trunk or leader. This is in its youth, however; as it matures and passes into the dignity of greater years, the regularity disappears, and the tree becomes one of the most picturesque specimens in the world. Thus it fulfills our third requirement.

In the matter of color, there is no perceptible change during winter; but the old leaves of the white pine do annually turn yellow and fall, either in September or June. Thus for a little time the tree may look as if something were wrong with it.

This is what happens: The leaves of the white pine persist through one winter and are "cast" usually in the autumn preceding the second. Of course, this happens each year, just as it happens that new leaves venture forth each year in little tufts, to take their turn at life for a summer and a winter and another summer. The interval of this leaf shedding is not long, however; and when it is over, the tree is as perfect in color as it is in form and every other way.

Specimens sometimes reach a height of 250′ and develop trunks that are 4′ in diameter—yes, even 6′, once in a while—but the more usual size is a height of 100′ with a trunk 3′ through. Rarely are such splendid monarchs to be found now, however,—and almost never in cultivation. Naturally it takes a long time for one to grow to this size; and white pines have been planted only a comparatively short time, as ornamental trees.

White Pine Habits

Until they are about seven years old, white pines do not grow rapidly; after that they are as rapid growing as any evergreen that is worth having at all. They are long lived, perfectly hardy, and not the victims of disease save that of late there has been some trouble with a fungus that seems to threaten them seriously. Care and a little watchfulness will not allow this to become established, however; and the cottony scale which is practically the only insect enemy, will not linger if he is intercepted on his first appearance with a mild spray or with a determined brushing away.

On wet or ill-drained soils greater care must be exercised than on the dry soil that the pine naturally chooses for its home. As a general rule, it should be the practice to select the light and upland places for them rather than low and wet or heavy lands. Always remember, too, that white pines transplant better as small specimens than as large, owing to their habit of forming a deep reaching tap root. Trees up to 8′ in height are perfectly safe to use if they are dug and shipped with a carefully secured ball of earth.

Four Different Spruces

I am going to put the white spruce (*Picea alba,* or *Picea Canadensis,* it is sometimes called) second on the list, although spruces generally lack adaptability to climate. Growing naturally in the cold sections of the country, the white spruce is less susceptible to heat and drought than almost any other member of the family; and it is the one evergreen tree that consistently preserves the beauty of its youth. Always dense pyramids, trees fifty years old and over still hold their lower branches and still grow annually at their tops, reaching ever upward toward the sky.

As a specimen tree, a dense group for shelter purposes, or a closely planted hedge, sheared and kept to trim and severe lines, the white spruce is equally good. It will grow on the greatest variety of soils, plenty of moisture being the one thing most nearly essential to its maintenance. Naturally of shallow root growth, this tree does not offer the transplanting difficulties which the pines do, and trees of considerable size are as easily shifted as very much smaller specimens of tap rooted species. Never undertake to move them when the young growth is active; wait until they stop growing, or else get the work done before they start. And manage, if possible, to get it done when a reasonable amount of rain is fairly sure during the month ensuing.

The Norway spruce (*Picea excelsa*) is the one that has been planted so lavishly throughout the country for fifty years or longer; I speak of it simply because I wish to make the dis-

(*Continued on page* 72)



The front elevation shows a house of the simplest Colonial lines, interest being found in the color of the brick, the white trim, entrance and end porch, the blinds and the white keystones. A year's planting is but just under way



The plan is also Colonial — equal division by a wide hall, a beamed living room on one side and a dining room and service hall on the other, the kitchen and pantries being in an ell. The sun room is in the rear, opening from living room and hall

The rear is quite a revelation. It shows a large house with many interesting features. In the corner made by the service ell is placed a sunroom and above that a sleeping porch. The garage is underneath. A brick terrace surrounds this side

While simplicity itself, the second floor arrangement presents several interesting and very livable points—notably the sitting room and the loggia, which also serves for sleeping porch. Closets are in abundance and there is a fine economy of hall space



The RESIDENCE *of* LUCIAN BRISCOE *Esq., at* KNOXVILLE, TENN.

BARKER & McMURRAY, *Architects*



THE STAIR WALL AND ITS TREATMENT

Whether You Consider It A Background or A Field for Decoration
Here Are Five Rules and A Score of Suggestions To Guide You

H. D. EBERLEIN *and* ABBOT McCLURE

THE architectural character of the staircase and of the adjacent parts of the stair hall determines whether the stair wall must be considered a background or a field for decoration.

The decoration ought to be coherent and form one complete scheme without detached or irrelevant factors. If some sort of pictorial decoration be employed, there should be an obvious continuity of subject or thought, and not an incoherent succession of unrelated spots. If the stair wall is to afford decorative features, the eye of the person passing up the stair should be carried on from point to point by an uninterrupted progression of interest.

Scale and the Decorations

The third principle for general observance has to do with scale. If the stair wall is of large expanse, the decoration must be in related scale; a small, insignificant decoration would be ridiculous. Likewise, if the stair wall be of small extent, keep down the scale of decoration. Furthermore, let the details of decoration be of such scale that the eye can readily appreciate them from the point where they are most likely to be seen. To suppose an extreme case, a stair wall decoration consisting of tapestry or of pictorial panels with human figures of heroic or more than heroic size would be ill-judged if the decoration could be viewed only at close range by a person ascending the stair. The figures would oppress and seem to jostle him and could be fully seen only by an undue effort of neck twisting. The scale of the stair wall decoration, therefore, should be adapted to the point of view.

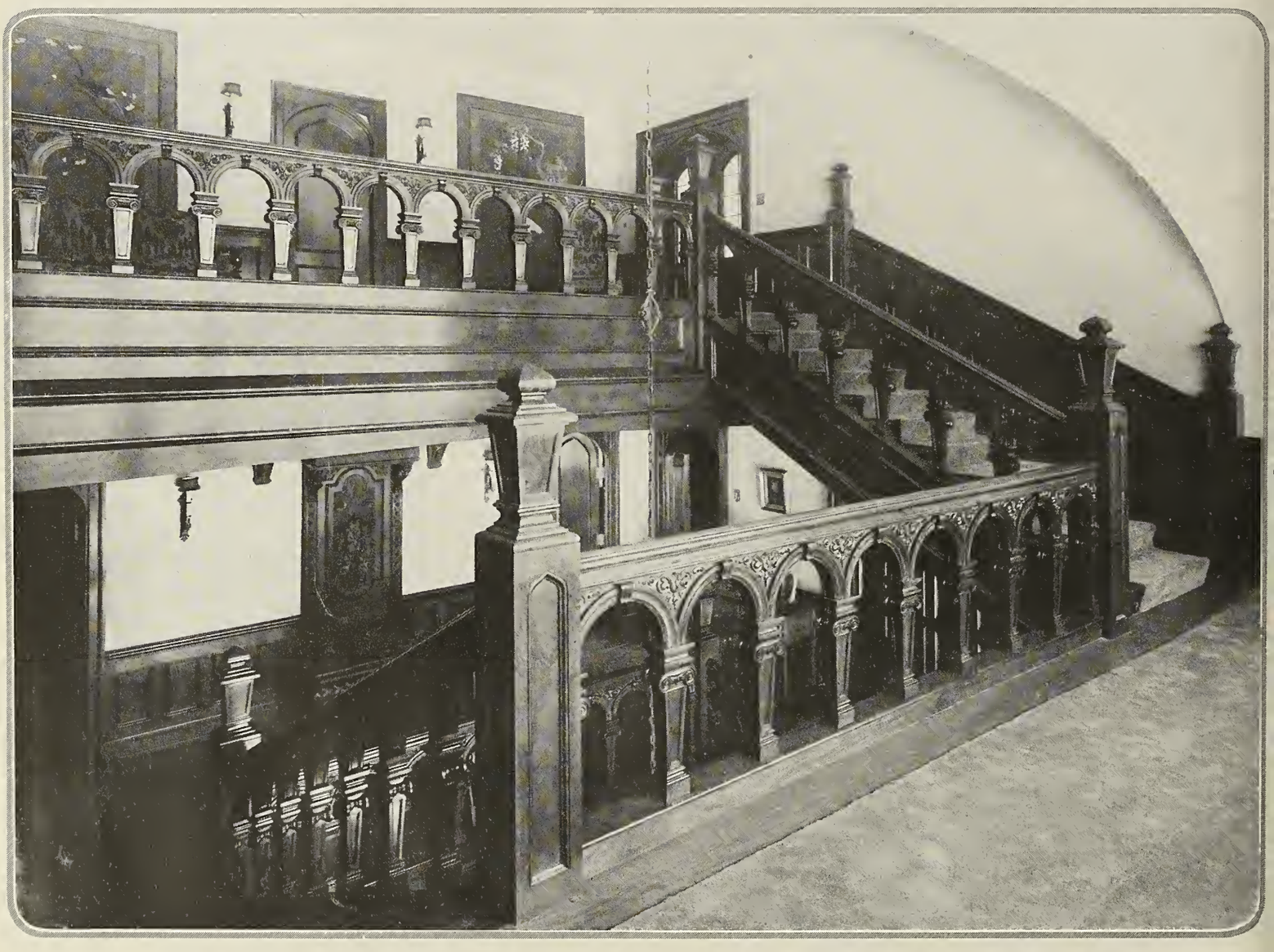
The fourth principle touches the character of the decoration and, while the greatest latitude in choice of subject is permissible, according to the varied nature of halls, it is suggested that the decoration be not of too personal or intimate a tone. Such qualities are better suited to other parts of the house.

The last principle is of practical nature and purely physical in its concern. When any sort of decoration is hung on a wall, it should be so hung as not to touch or be touched by those who have occasion to use the stair.

Adding Character through Pictures

The kind of stair wall of commonest occurrence is a neutral affair, devoid of pronounced character and fairly amenable to a variety of treatments. It may be added that this same characterless pliability generally extends to the rest of the stair hall—clearly a case where something must be done to create character. Vapid neutrality is just as objectionable in interior architecture as it is in people. The one good thing that can be said of such stair walls and stair halls is that they leave one a free hand to do with them pretty much as one likes. When the banisters and other architectural features are of too indifferent a quality to be worth making a background for, treat the wall modestly.

By way of concrete suggestion one might recommend a sequence of pictures not too



When the stairs are a rich architectural factor themselves, as in 'Laurel Hall," the residence of S. H. Fletcher, Esq., at Indianapolis, the stair wall requires scarcely any decoration. Dignity here is given the first landing by a heavy, antique cathedral stall, in perfect scale with the balusters and posts. On the second landing the wall space is broken by large Japanese panels and two pieces of heavy furniture upholstered in cut velvet. Cooper-Williams, Inc., decorators

large, uniformly and unobtrusively framed and so spaced in the hanging that the set would occupy the whole lineal extent of wall that is to be decorated.

As for the general subjects suitable for such a set of pictures, there is a wide diversity to choose from. For instance, a set of colored prints of the old clipper ships and 18th Century men-o'-war forms not only an admirable decoration but a perennial source of refreshing interest. Or, again, there are the Roman architectural prints of Piranesi. Incidentally, Piranesi prints are being reproduced, and at an extremely reasonable figure. One might also suggest sets of colored prints or engravings of the early and historical buildings of our older cities. Then, too, there are vastly interesting old maps, full of decorative character; samplers or quaint bits of 18th Century pictorial embroidery; series of allegorical classic subjects; sets of mellow old Japanese prints for houses of a certain type. . . . In short, there can always be found something that will be suitable to appeal to every taste.

One of the simplest modes of redeeming a bald stair wall that needs something to carry the eye away from a banal banister is to run a flat molding about 3′ above the baseboard, fill in the space between with the canvas especially prepared for walls, and paint it some color to contrast harmoniously with the wall above the molding. An even simpler expedient, perhaps, and of greater decorative interest and diversity, is to use one of the old-fashioned glazed gray hall papers, divided like a running-bond brick wall into broken-joint oblong sections, with a small, shaded, self-toned classic or rustic subject repeated in each oblong. Such a paper, or even a similar but plainer paper of architectural character, without the classic device and merely the broad dividing lines, will be enough decoration to save a stair wall from utterly repellent aridity. Paneling has not been suggested as suitable for the characterless, nondescript sort of stair wall for which the foregoing remedies have been mentioned for the reason that paneling, however simple, by its very nature conveys some notion of formality, and it would neither help nor be helped by a poor banister and mediocre

(*Continued on page* 66)



In a French or Italian Renaissance hall the wrought iron railing is often sufficient decoration. But if the hall is large with an extended wall space, interest can be given by hanging tapestries which are of an inherently formal and stately character. This was the principle worked out in the stair wall of the Lewisohn residence in New York. (*See pages* 24, 25 *and* 37 *for other views.*)

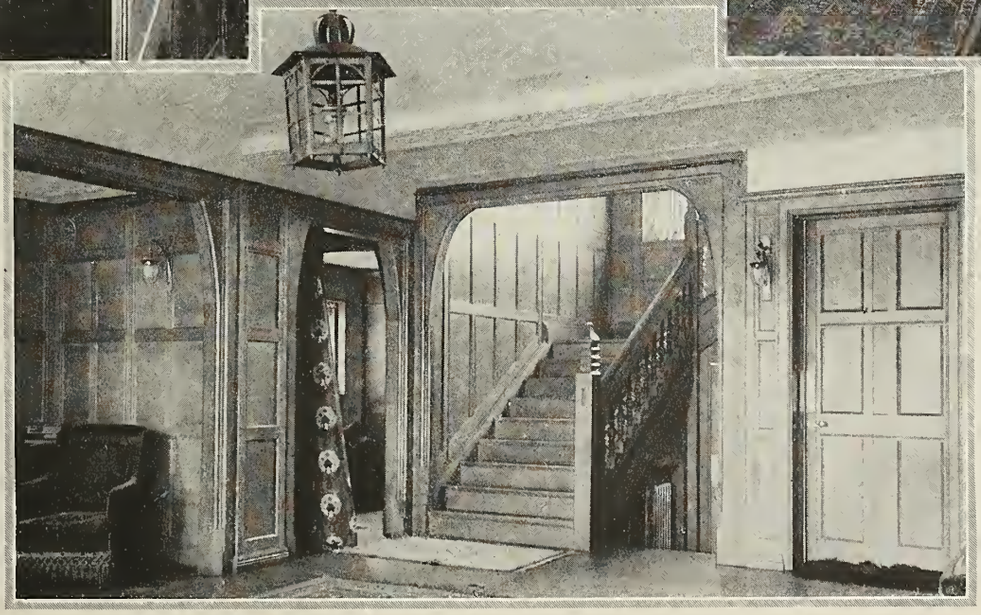


Gillies

Suitably paneled, the stair wall becomes a background. Pictures on the wall shown below would be superfluous and in poor taste. The window on the landing, a glimpse of which can be seen, is an architectural variation. The curtains add an enlivening touch of color and action. This view is from a house at Bruxhurne, Herts, England. Geoffery Lucas was the architect



Wallace



The three ascending windows on this stair wall space. Further relief could be added lief could be added either by running a flat molding about 3′ above the baseboard and filling in the space with painted canvas, or by covering the wall with one of the old-fashioned glazed gray papers, divided like running-bond brick into broken-joint oblong sections with a small classic or rustic subject in each oblong. Lord & Hewlitt, architects

The Georgian stairway with well-proportioned spindles, mahogany treads and hand rails and paneled walls forms a decorative composition requiring no further elaboration. Here the severity of the panels is relieved by the mahogany rail along the wall and the window on the landing. A chair might be stood in the corner of this landing, but even that is not necessary. Good architecture makes further decoration quite unnecessary



Shading from red into amber, a Venetian flower vase, 12″ high, $1.50

Reproductions of Waterford glass, comport from a set with four candlesticks, four side vases, one center vase and two comports. Blue and white. $53.50 complete

Oyster plate (below) with rock crystal cutting. 9″ in diameter. $35 a dozen



The cut glass crystal service (right) shows goblets at $48 a doz., ice teas $60, cocktails, $44







Crystal mayonnaise boat and plate with wide gold band. Plate 5½″, $2.50

THE NEW CHINA *for the* WINTER TABLE

A corps of shoppers intent on making an early presentation of the newest crystal and china, found these to be the choice designs for the next season. The prices are equally attractive



A cauldon earthenware set has yellow bands around the edges and birds in center. The set, consisting of 100 pieces, costs $85. Platter 12½″ by 10¾″, $4. Covered dish, $10. Plates, 9″ wide, $10 a dozen. Breakfast coffee cups and saucers, $12 a dozen

An English Spode china set of white with delicate border and decorations is a new importation. Dinner plates, $8 a dozen. Uncovered vegetable dishes, 10″, $2.75. Covered, $4.75 for oval. Meat dish, 16″ wide, $5. Large tea pot, $3.75. Fruit basket, $7.50



A cauldon china place plate, 10″ in diameter, is blue with gold incrustations. The price is $150 a dozen

Open stock English dinner service, red, blue and green. Dinner plates, $6.30 dozen, cups and saucers, $6.30 dozen







Another charming service (left) is crystal with cut bands. Dinner goblets, $10 a dozen. Luncheon, $9. Sherberts, $20

A cut glass vase comes in a pleasing design 9¾" high, 3¾" in diameter. It is priced at $8



The cut glass oil or vinegar bottle below is 7" high and 4" wide at base. Both lines and design have charm, $7



The glass fruit bowl (below) comes 9" in diameter and is to be had at $18





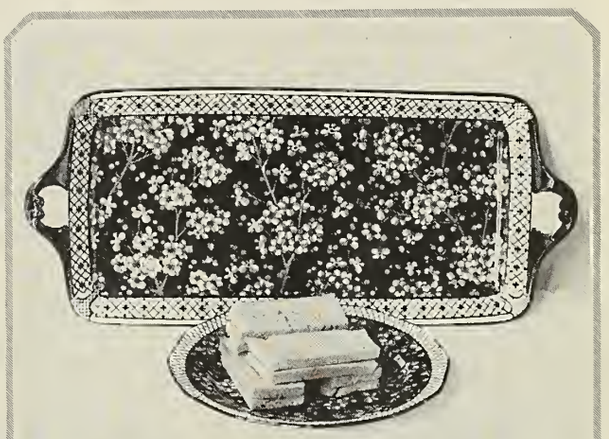
A crystal comport (to the right) which stands 6½" high and comes at $7

CRYSTAL AND GLASS—JEWELRY *of the* HOUSE

House & Garden *shoppers will be only too glad to see that your orders from these pages are promptly filled. Address* House & Garden *Shopping Service, 19 West 44th Street, New York City*



A rather unusual addition to the new winter china is found in a Royal Doulton sandwich set consisting of twelve plates, 8½" in diameter, and a tray 17½" by 8". The decorations are yellow flowers on a black background. $20 complete



Of the making of individual breakfast sets there is no end. The one below can be almost exactly duplicated. Floral design and strong colors. This set of English earthenware, of which only a few remain, costs $13. White enamel tray, 22" x 16", $4

English earthenware plates, 9", blue, yellow and red (below). $7.50 doz. Bouillons, $7.50. Ramekins and plates, $6

Service plate of English china with maroon panels, raised paste gold on white ground and gold dots. $70 a dozen





CURTAINING THE BAY WINDOW

An Interesting Architectural Feature Well Dressed

VIDA LINDO GUITERMAN

ALMOST any room is improved by a spacious bay window, but the degree of improvement is dependent upon the skill with which the window is handled. In curtaining a bay window,—or "bow window," as it is sometimes called,—there are three features to consider: The outlook from the window, the size of the window in relation to the room, and the architectural design of the window.

Too often the oriel window, to use another of the bay window's aliases, is over-curtained. A glorious outlook is wasted in order that fine net, lustrous silk and soft velvet may be ostentatiously displayed. With equal frequency, however, the window is left cold and bare, and the coziness of a room is spoiled by the obtrusion of a bleak, uninteresting view. The careful consideration of the natural features, the joyous admittance of the good and the tactful suppression of the bad are therefore essential.

Changing the Apparent Size

When the bay window is large in proportion to the room, break its effect of size by a curtain between each two casements, as in the picture below. Use no valance, as a valance would emphasize the expanse of glass. When it is desirable to increase the apparent size of the window, as in the case of a large room with a small bay, nothing produces the desired effect so well as a long valance with few side curtains. Valances may be shaped, puffed, or pleated. The shaped valance of velvet, brocade, or needlework is pre-eminently suited to the room that has massive furniture, such as the dignified Jacobean or the stately Italian. The puffed valance is for the dainty bedroom or boudoir, while the pleated valance may be used in any informal room.

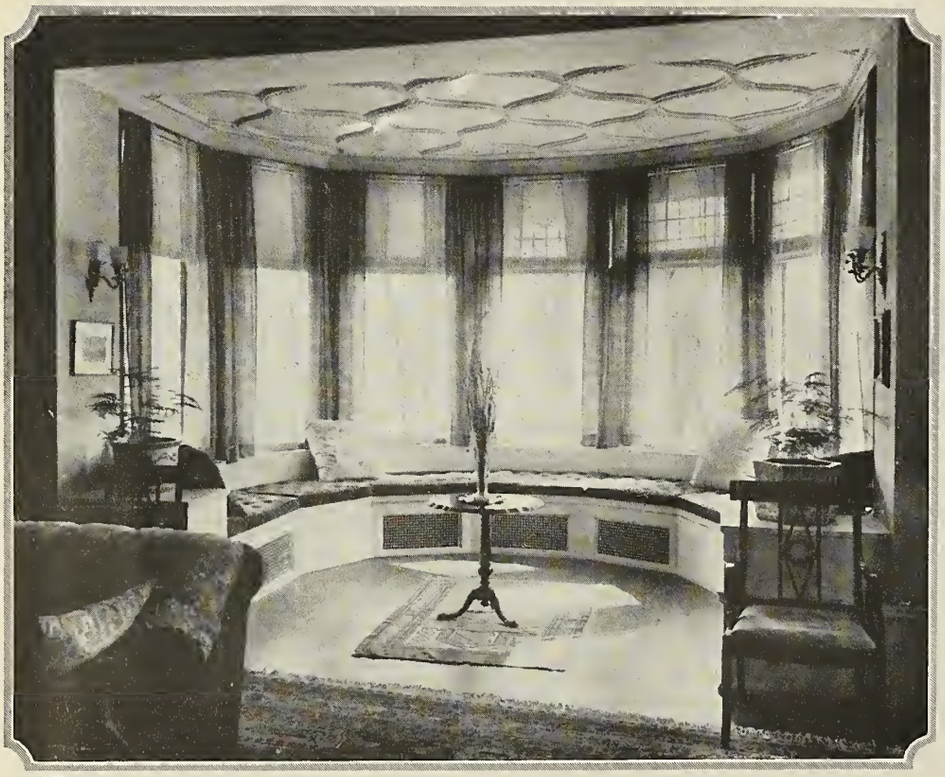


Gillies

A dignified window in an Elizabethan room of this character is most appropriately draped with velvet hangings and a shaped valance. The room is in the residence of Claire Briggs, Esq., at New Rochelle, N. Y. Henry G. Morse, architect

A bay window that cannot take some drapery is extremely rare. An exception is the mullioned, heraldic window of intricate and decorative latticing, which is beautiful in itself. A fabric, no matter how rich, would serve only to detract from the architectural design.

Window shades are unlovely and never desirable on a bay window. From one to three sets of curtains, however, may be used, namely: fine net or scrim curtains to soften the glare; thin silk drawn-curtains to serve as shades; and the heavier silk or velvet portières to frame the window with dignity.



Gillies

In this bay window each casement is separately curtained, breaking the effect of the size. Net glass curtains and silk overdrapes are used. It is in the living room of Richard Heywood, Esq., at Bronxville, N. Y. Bates & Howe, architects

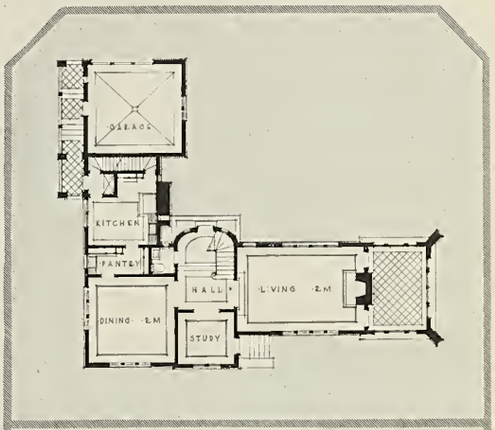
THE HOME *of* F. O. ZENKE, *Esq.*

FIELDSTON, N. Y.

DWIGHT J. BAUM, *Architect*

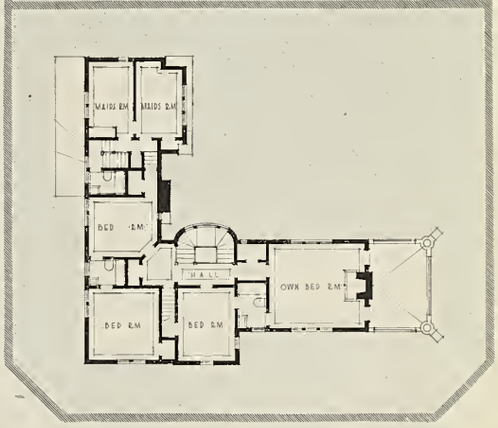


Brick and stucco have effectively been combined in the architectural composition of the entrance



One side of the first floor is given to service and garage and the other to living and dining rooms

The unusual arrangement of the plan gives interest and a maximum of comfort on the second floor



Modern structural devices give the house a feeling of age suitable to the English type of architecture



ON CONSULTING A DECORATOR

What a Decorator Is—How She Works—What Rôle She Plays In the Creation of the Home—The Human Appeal of Good Taste in the House

MARY A. LEWIS

SO complex has modern life become that it is almost humanly impossible for the up-to-date woman to be trained in all the arts contributing to the ensemble of the home and home life. She may have the desire to do, but the actual execution must of necessity be left to specialists.

A specialist looks after the health of her family—she no longer pins her faith on home remedies or even on the general practitioner. A specialist makes her gowns—the occasional sewing woman now does only the simplest sorts of work.

In much the same fashion the specialist in decoration has become a necessary, separate contributor to the creation of the home because the decorator is better fitted for the work than the average unskilled woman, however artistic, earnest and sincere she may be. This is no reflection on the American woman; in fact, it is amazing the number and diversity of things American women do well. That she calls in a decorator to help her is simply proof of her appreciation of the value of expert advice.

A DECORATOR is a specialist in good taste. It is her stock in trade, the very basis on which she works. She may express it in the lines of a chair, the color scheme for a room or the grouping of furniture, but without it she is as helpless as a doctor would be without a knowledge of *materia medica* or an artist without appreciation of tone and color.

Good taste must be so ingrained that it functions subconsciously and with as little effort as breathing or walking. The decorator must know at a glance what will and what will not be suitable, what will and what will not combine. It is this instantly active good taste that the client calls into service when she avails herself of the advice of an interior decorator.

THERE are nine and forty ways of defining good taste, and every single one of them, perhaps, is right.

To me good taste is the knowledge of what human beings—collectively and individually—require to make their surroundings more livable and attractive.

Choosing the right kind of furniture, rugs, hangings and accessories for a room and arranging them to suit the needs and tastes of the individual concerned, constitute an answer to a human need.

Human needs, human manners and customs and philosophy called into being alike the sturdiness of the Jacobean age and the delicate refinement of Louis XV and Louis XVI. The human needs of modern life are demanding a like attention to-day, and to serve them in her capacity the decorator is especially trained. She not only decorates rooms, she creates surroundings in which people live. Without this human side, decoration would merely be following a few rules on the use of color and line in the house.



HUMAN needs and tastes change, and to gratify them there are made constant changes in the materials used. New fabrics, new furniture, new accessories are being turned out every day from studios, factories and ateliers.

The decorator must keep in touch with these new productions, or she is lost. She must know what "the trade" is offering, or she is of little use to her client. That knowledge of the market is an asset which the amateur cannot command because she cannot be in constant and close touch with it.

When a client, then, seeks the coöperation of a decorator she is getting not alone good taste, but up-to-date service on the latest expressions of good taste.

LET us see how the decorator applies these principles in her everyday work.

A client calls. She wants wall coverings and hangings for a bedroom. Immediately the decorator wants to know the exposure of the room, how many windows it has, how high the ceiling is, how large the room is, what kinds of furniture it contains or will contain, what sort of rug is being used, etc., etc. She will also learn by observation what general type of person her client is.

All these points must be grasped in an instant, for each has a bearing on what kind of paper and hangings would be suitable for that bedroom. Subconsciously the simple rules are applied in each case.

If the exposure is north and the windows few and small, then the room will presumably be dark and will require a tone giving the sense of light and space. If the ceiling is low, the walls must be made to simulate height; if too high, the ceiling must be brought down on the walls to make it appear normal. If the furniture is of good period lines it will be best placed against a wall which will silhouette it effectively—preferably a plain or paneled wall. Such walls give the atmosphere of rest, which a bedroom requires.

There are also the curtains. As this is a north room, no light should be shut out, but as much light as possible diffused over the room. It should be made warm and intimate. Moreover, the curtains should give color interest. Harmony must be found with the rug and the furniture. The windows may be an architectural eyesore, or they may justify one of a dozen different kinds of valances, overdrapes and under-curtains.

THIS may seem simplicity itself—the sort of thing any busy woman might do. But the decorator's work has only begun. For there are not alone the physical principles to apply; she must visualize the room as an artist sees a picture before it is painted, or an architect the buildings against the sky line. She must see that one woman in that setting, and she must seek the things most suitable for her and her type of life. This means shopping endlessly in the wholesale houses, looking over scores of samples of papers and fabrics until the right one is found.

I have purposely taken a bedroom for an example, because it represents only the simplest problem. Imagine the thought and study and shopping required to find the right fabrics and furnishing, carpets and pictures, papers and fixtures for an entire house. Imagine the necessity for making each house different, creating in each the right sort of surroundings for the people who are to live in it. When you understand this, you begin to grasp how invaluable the decorator's services can be to the betterment of American homes.

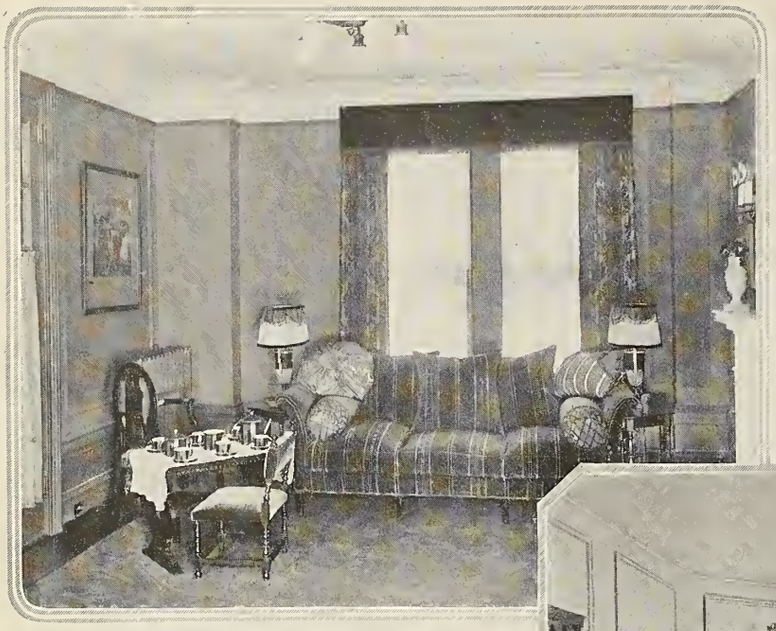
You also have some idea of the scope of the decorator's work and the diversity of her interests. She labors to humanize the artistic. This combination of the artistic and the commercial is the service rendered the woman who would have her home in the best of taste.



© Tebbs

A LITTLE PORTFOLIO *of* GOOD INTERIORS

A room such as du Barry would have reveled in, for it perfects in its appointments and background the spirit of Louis XV. The woodwork is painted old ivory. Modern tapestry panels by Baumgarten fill the wall spaces. On the floor is a Savonnerie carpet matching both panels and woodwork. The furniture is tulip and rosewood with ormolu gold mounts and Aubusson tapestry coverings. The hangings are old rose. It is a reception room in the residence of Adolph Lewisohn, Esq., New York City. Hoffstatter was the decorator and C. P. H. Gilbert, the architect



An interesting color scheme has been worked out in this living room group. The valance is violet velvet, draperies violet and green damask, couch upholstered with violet and green striped velvet, furniture antique walnut, rug beige, lampshades cream silk with rose valances, walls soft cream. Leeds, Inc., decorators



The den need not necessarily be dark. The walls to the right are hung with canvas, painted and paneled in French gray. The furniture is either of the same shade or lacquered in black. Chair coverings are chintz in blue, burnt orange, black and old ivory. Hangings and carpet are blue. H. Rex Stackhouse, architect

Wallace



Gillies

Suppose the view from that bay window is not all one desires. Here is a solution. Lattice windows will not keep out the light but they will break up the view. The same motif has been used on the bookcase doors, affording a pleasing uniformity. The upholstery and hangings are red. R. C. Gildersleeve, architect

The rule that the dining room contain only the necessary furniture and that well chosen is carried out below. The color scheme is gray paneled walls and woodwork, warm gray rug, hangings green shot with gold, furniture gray-green upholstered in silk of gray and nasturtium stripes. From the Winpenny residence

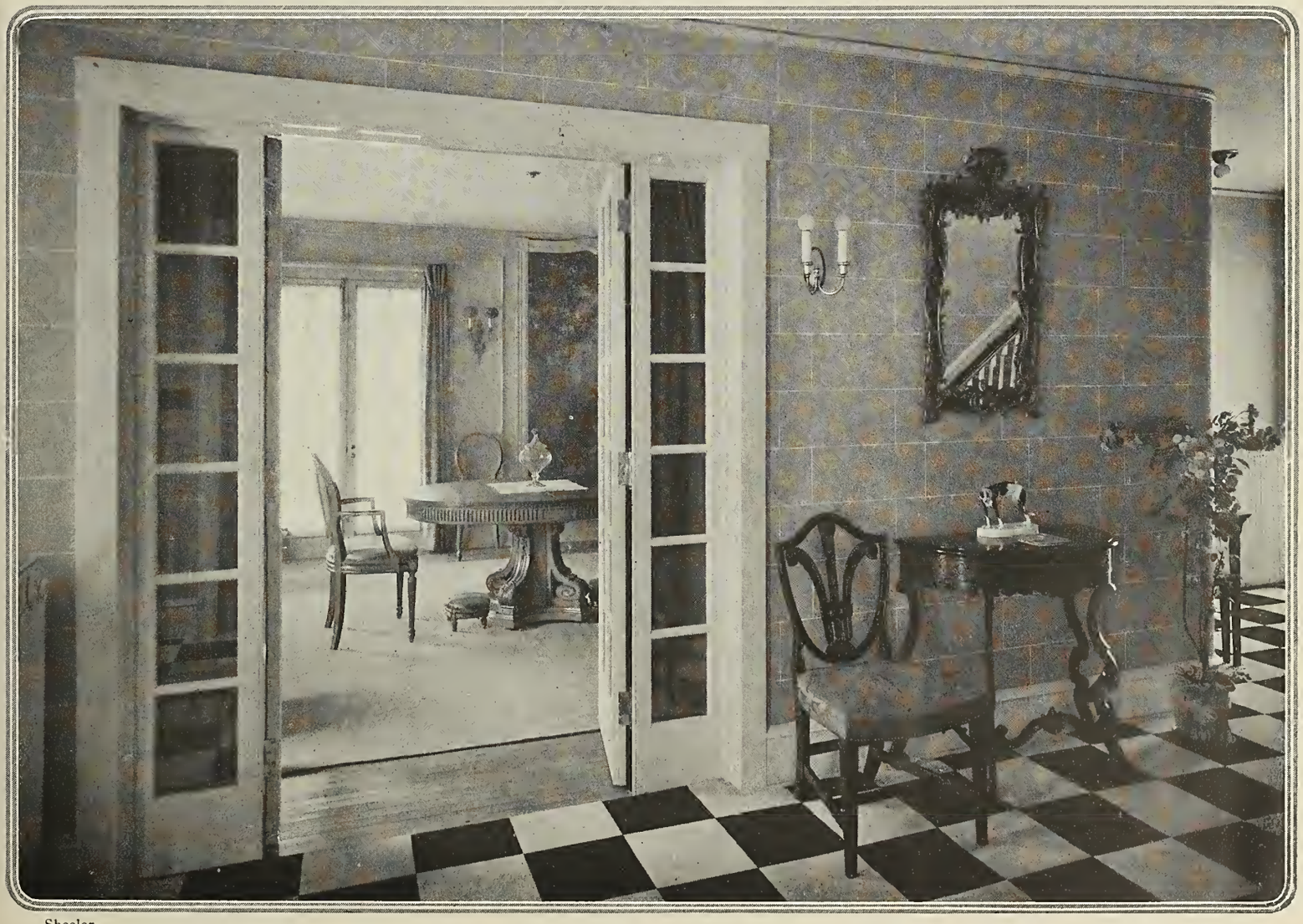




Sheeler

English and French furniture of the 17th Century has been used in this living room. The walls are paneled in cream and the rug is a silk of a warm tan. Books and hangings add enlivening color notes

The hall walls are Caen stone paper, carpet black and white, furniture mahogany and Italian brocade. These and the dining room on page 38 are in the residence of Marshall S. Winpenny, Esq., Merion, Pa.



Sheeler



The ground of this 50″ linen is yellow. Large flowers and leaves are in brilliant red, lavender, white and green. It is priced at $4.75 a yard



On a natural color linen are designs in red, brown, bright blue and green. Small and large birds and leaves. 50″. $3.50



Linen with a cream colored ground and all sorts of fruits and flowers and squirrels in red, blue, green and yellow. Other color lines. 50″. $5.50

FALL FURNISHING FABRICS

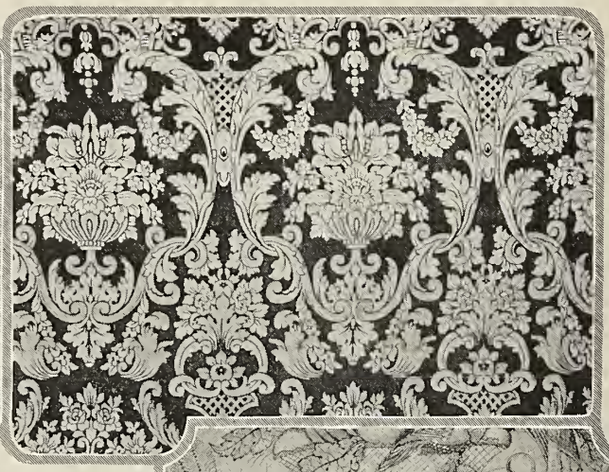
The House & Garden *Shopping Service will gladly purchase any of these fabrics for you. Address it at 19 West 44th Street, New York City*

Challe makes an interesting hanging. This has cream ground and a design in bright red, blue, yellow and touches of lavender and black. 50″. $4.25

A damask comes 50″ wide in silver and a yellowish golden tone design on a black background. Suitable for a formal room. $6.00 a yard







Mohair and cotton combine (above) in a fine drapery. 50″. It comes at $4.00

Yellow damask ground (below) and red, blue, green and yellow. 50″. $15.25



Chintz with vari-colored lanterns, flowers, fruits, parrots and urns on cream ground. Full color line available. 34″ wide. 45c a yard





William and Mary linen of cream tan shade shows large birds, bowls, fruits and foliage in lavender, blue and green. 31″ wide. $4.30

TICK TOCK TASTE

A Merry Disquisition on Choosing Clocks and Avoiding Monstrosities—
The Right Clock for the Right Place—Yo-ho Clocks and Landlubber Rooms

ROLLIN LYNDE HARTT

"THE tick of the clock is the heart-beat of home," wrote "Taverner" in his vivacious column, meaning no harm. But Miss Dorothy Raymond was about to be married. Her friends and relatives still cudgeled their brains for a happy thought in wedding presents—something "distinctive, you know, and individual," as the day has vanished when a bride's house was furnished entirely in cut glass and doilies.

A fortnight passed. Then, with "Not for publication" on its envelope and again inside, came this singular communication:

"Sir:
"Thanks to your untimely epigram about 'the heart-beat of home,' my favorite cousin finds among her wedding presents the following:
"3 Grandfather's clocks. Whoppers. Except that they are too tall, would make excellent lighthouses.
"2 Banjo clocks. Enormous. Might be mistaken for lighthouses hung up by the ears.
"1 Fish-tank clock. Gilt-edged box. Miniature time-piece within. For 'Tempus fugit,' read 'Et omnes drowndederunt qui swimmere non potuerunt.'
"1 Converted Teapot. China. Profusely illustrated. Pictures of cupids, violets, rosebuds, and scene from 'The Vicar of Wakefield.'
"4 Candid Mechanisms. Clocks treated as designers treat a ship's compass. Ornament severely restrained. In one instance, none at all.
"1 Cuckoo Clock. Will be a great boon to the groom. 'I Cuckooes nine times.' Where have you seen this face before?
"1 Greek Scroll Clock. Plain cylinder, with a brace of obliging snails to keep it from rolling away. Enlarged, would suit the top of the Union Station.
"2 Cemetery Clocks. White marble. Gilt statuettes. Suggest old epitaph, 'The withinne have gone to reste.'
"9 Yo-ho Clocks. Round. Brassy. All warranted able sea-going time-pieces, with ship's bell striking attachment. Twelve o'clock, eight bells. Quoth the bride, 'Shiver my timbers!'
"On behalf of my favorite cousin, I could address you in words that would embitter your entire future. I shall content myself, however, by informing you that it was she who contributed to your column a few weeks ago the verses signed 'D. R.' and beginning 'Oh for a clockless, timeless world!' Now will you be good?

"With enthusiastic adieux,
"Your determined
"EX-READER."

An extraordinary document, every way you look at it. It catalogued to a nicety all the various species of clocks the ingenuity of man has contrived. In ridiculing them, it exhausted the utmost resources of satire. And if it fibbed—as possibly it did—the fiasco it alleged was at least conceivable.

I am perfectly aware that this whole story sounds fishy. But go and look. Go to the swellest store you know.

Twenty-four of 'Em

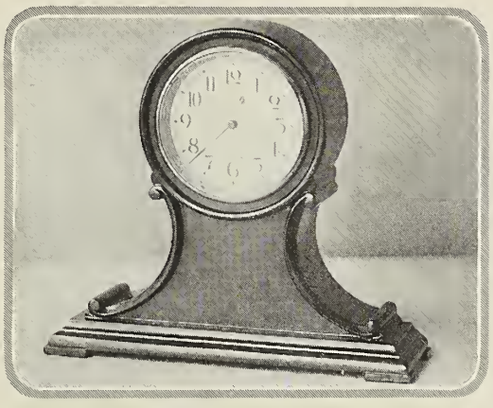
There, as if to epitomize the history of clocks throughout the centuries, examples teem. The Old Guard dies, but never surrenders. Clocks beat that; a fashion in clocks neither surrenders nor dies. At the swellest store, behold the sum total of fashions, ticking simultaneously!

My heart goes out to Dorothy. Nothing hereinafter to be said can mitigate the horror of twenty-four clocks, especially when the victim sighs for a clockless, timeless world. But I have no charity whatever for Ex-Reader. Rising in his wrath, he has poured out upon clocks an oblation of abuse they by no means deserve. As there are "nine and sixty ways of constructing tribal lays," there are several and sundry of constructing clocks, and when we get down to it "every single one of them is right."



A simple and seemly clock for a desk comes in a mahogany case with brass or mahogany feet. The latter are preferable. Courtesy of Altman

Seriously, I doubt if any other object of use and decoration has suffered less ignominy at the hands of designers than the clock. Far and patiently I have searched for awful warnings in clocks. Deliberately I have visited the shoddiest stores and the cheapest. I have even gone prowling among old curiosity shops, hoping against hope for an awful warning from out the dusty past. I have found a mild freak or two, but none worth mentioning. At worst, only grotesque caricatures of designs acceptable in themselves.



Another mahogany clock has an adaptation of the Lambon shaped dial. The markings are plain and distinct. Courtesy of Altman

Choosing an Artistic Clock

So it comes about that choosing an artistic clock involves few difficulties. All—or practically all—are admirable in their way. Take the Grandfather, for instance. What more logical? The weights and the long pendulum necessitate the towering case. The case invites embellishment. The style of embellishment suits the case.

Or take the Banjo. Shapely in itself, it encloses the dial and works, encloses also the pendulum, and gives them room enough and no more. Or again, take the Cemetery Clock. Satirists, like Ex-Reader (all such will burn) may christen it thus, but it is in fact a miniature triumphal monument, joyous and exultant, seeming to say, "Here ticks a priceless treasure, fitly housed."

Then, too, there is propriety in the clock Ex-Reader calls a "converted teapot." The designer has assumed, "Given a delicate, exquisite instrument—a jewel among mechanisms—why not emphasize its daintiness?" On the other hand, a designer may assume, "A clock is a machine. We do not overdress a locomotive. Why, in fashioning a case for a clock, should we go in for ornament?" But if a clock is a machine, it is at the same time a toy. Children adore it. You recall the childish song,

"Is it not a lovely thing—
Tra-la-la-la-la-la-la!—
When the clock goes ring-ding-ding?
Tra-la-la-la-la."

And you recall your infantile delight in the pendulum. You can sympathize perfectly with the four-year-old young lady who was told to go out in the hall and see if the clock was running, and reported, gleefully, "No, it's standing still and wagging its tail." Accordingly, designers have put clocks in glass boxes, to show off the wag. In the same jovial spirit, they have given us cuckoo clocks and of late the marine astonisher that cries by implication, "Fifteen men on the dead man's chest—yo-ho-ho and a bottle of rum!"

Is it frivolous, this predilection for performing clocks? Why, bless you, of course it is! No one denies it. But is it therefore in bad taste? Then it was bad taste for mediæval craftsmen to carve whimsical jokes on miserere seats, and for heraldry to invent exuberantly comical beasts and birds, and for 13th Century architects to put gargoyles on cathedrals, and for Batchelder, in his "Principles of Design," to devote a long, hilarious chapter to "the



For traveling, a clock with silver frame and face and hands and figures of radium, the whole fitted in a blue ecrasse leather case. Courtesy of Starr



One boudoir clock is gold with pink enamel face and frame set in a crystal plate. Courtesy of Starr

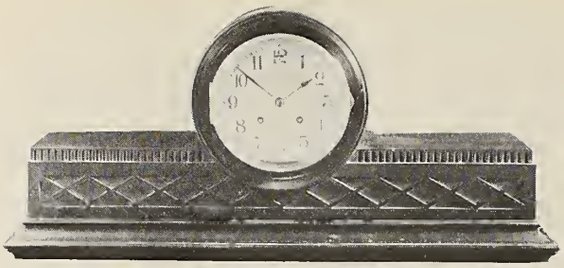
play impulse." Wherever art touches life, fun has its sanction—that is, within limits—and the clock is not too solemn to cut an occasional caper.

Designers and Monstrosities

Does it follow, then, that simply because the various types of clocks are reasonable and charming and beautiful, each in its way, one runs no risk of acquiring a monstrosity? Ah, no! You can take the best clock ever designed, and by a stroke of genius not denied to the amateur transform it instantly into a jumping horror. This is accomplished merely by putting the right clock in the wrong place. Place determines everything. Said the immortal cockney in Punch, "So I explains to 'im, a celluloid collar in lodgings, well and good; but in a boarding establishment, a thousand times No!!"

When a designer gets at a clock, he thinks first, not of the clock, but of the place where it is to go. When an experienced salesman opens up on a purchaser, he asks first, not "What style of clock have you in mind?" but "Where do you mean to put it?" When people of disciplined taste go out after clocks, they consider first, not the clock, but its eventual surroundings. This is fundamental. Disregard it and court absurdities unlimited.

Imagine, for instance, a marble or porphyry clock, with gilt statuettes, on a skimpy wooden mantel amid "very Roycrofty" furnishings! No one ever designed it for such a roost. It was designed for a richly carved marble or stone chimney-piece in the most sumptuous of drawing rooms. Fancy a huge banjo clock on a wall in a miniature flat! At the end of a long hall, excellent—provided that it harmonizes—but at close range, grotesque. Think of a painted china clock, all cupids and violets, surmounting a sectional bookcase of raucous oak! It belongs in Milady's boudoir, where powder puffs replace Thackeray sets and the keynote of all is daintiness.



For the library or living room comes a mahogany Chippendale clock with aluminum face and hands and distinct figures. Courtesy of Altman

Happily, there are clocks that shout in no uncertain tones for the right place. The Greek scroll clock, for example. "Enlarged, it would suit the top of the Union Station." With its size and form and obvious weight and solidity, it caps the middle of some long, heavy, and rather lofty support, and only a raving maniac would put it anywhere else.

But they make Greek scrolls with ship's-bell striking attachments, oftentimes, and this complicates matters. In what part of your house do you feel like running away to sea? Having had experience, you answer "Certainly not the dining-room!" Nor do nautical suggestions befit the library, quite, or the drawing room. In the living room, a note of playfulness goes admirably, unless it evokes memories too vividly painful, in which case I suggest the billiard room. If a man must turn his house into a ship, what more consolatory proof of good sailing than billiards within sound of the ship's bell?



A Chinese clock of iron red lacquer and silver face and metal decorations. 14" high, 10" wide. Altman

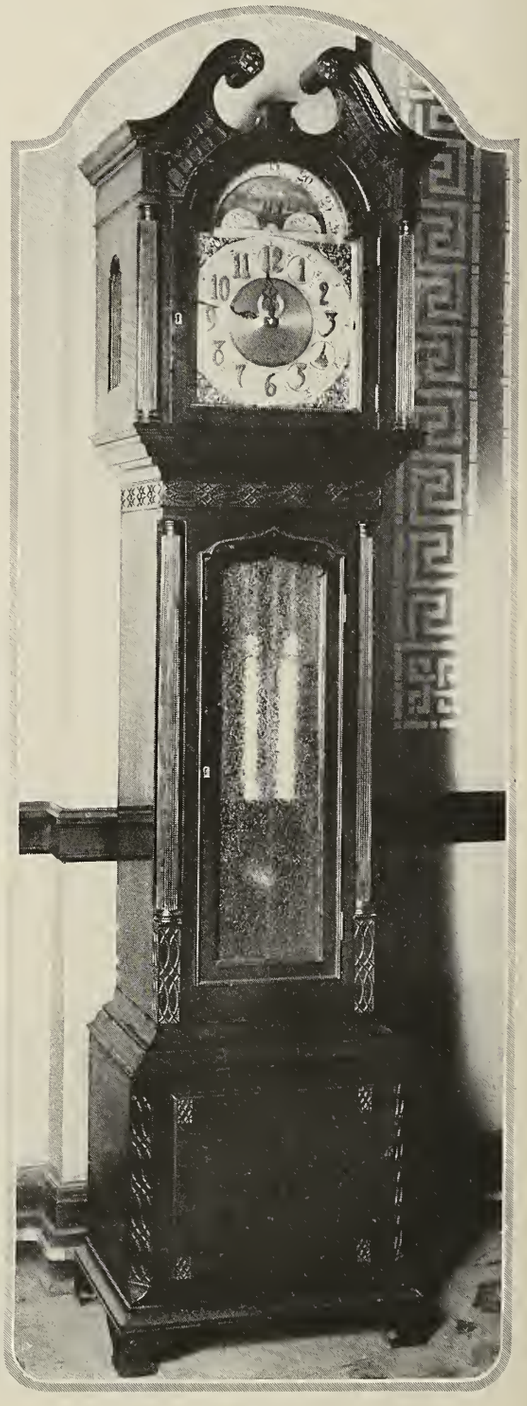
Clocks Do Last

The style of clock settled, with reference primarily to the place where it is to go, it remains to select from among scores of specimens the most attractive. Beware! Clocks last. Hardly any other objects of use last so long, and it is bad policy to be joyful for ten minutes and exasperated all the rest of one's days. The merits of a satisfactory design grow more pleasing as time goes on, but the vices of an unsatisfactory design grow more and more atrocious. It counts for little, seemingly, if the

(*Continued on page* 80)



The Colonial grandfather clock demands the right setting—preferably in a Colonial living room or on a hall landing where it may be the dominant note. Its simplicity lends dignity to a room as here, where the clock in the corner is from Stair & Andrew. Photograph by courtesy of Todhunter



The more elaborate grandfather should stand in the hall. This has a mahogany case. Courtesy of Grand Rapids Furniture Co.



Gillies

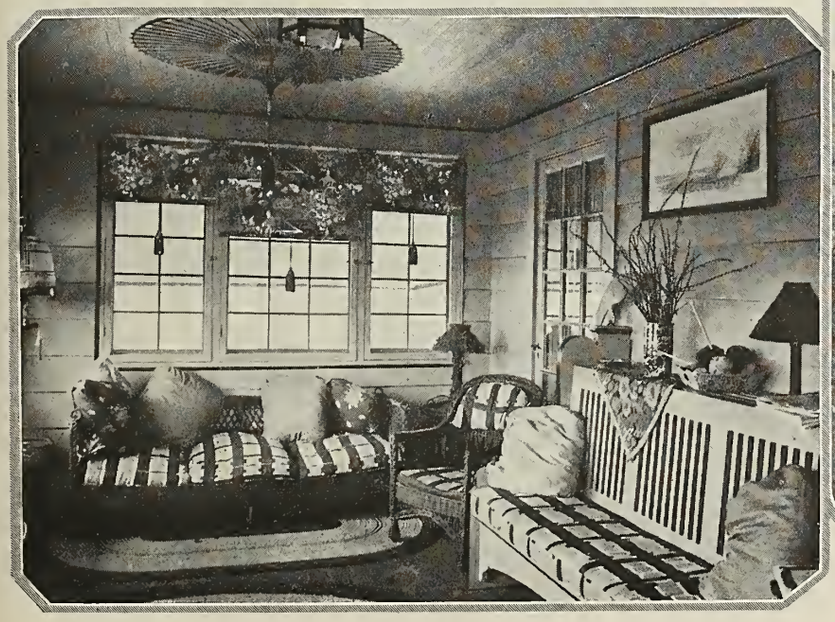
The house, a reproduction of one in Sussex, stands on the Tom Paine estate. It is white clapboard with green shingles and blinds. Half awnings are in field green and white. A rough chimney adds contrast

THE RESIDENCE *of* MAXWELL S. MANNES, *Esq.*

UPPER NEW ROCHELLE, N. Y.

ALBRO & LINDEBERG *Architects*

An unusual color scheme has been used on the sun porch—heliotrope, dull black and French gray. The bench hiding the radiator is upholstered in gray and black linen. The curtains are glazed chintz





The servants' quarters are connected with the garage, chauffeur's and gardener's apartments by an enclosed courtyard. Four rooms on the first floor and seven, with a sleeping porch, above

THE VALUE *of* GOOD FURNITURE REPRODUCTIONS

Modern Antiques With the Air of the Veritable—Their Place in Furnishing the House of Good Taste

ELIZABETH LOUNSBERY



All the delicacy of the graceful detail in the old design has been reproduced in this dull gold replica of an Adam mirror. Courtesy of W. & J. Sloane

WHO has not felt the appeal of the antique? Be it that of the tiny trinket of curious old-time workmanship or the more pretentious production of the cabinetmaker—the charm is there, with its indefinable fascination!

So true is this that modern decoration, in almost all its important features, has grown to be but the application of the antique to present-day usage. Old furniture, old velvets, silks and ecclesiastical vestments as draperies; old linen chests as wood boxes or hall receptacles for heavy rugs and coats; stone church fonts, perverted to the use of flower holders; tall iron braziers as stands to hold aquariums denote the popular demand for the antique in house furnishings.

In the matter of furniture, years of retrospection have gradually convinced us that in graceful outline and proportion, comfort and beauty, nothing can equal the great periods of furniture making. Hence the popularity of period decoration, according to the individual preference. If not an entire setting, consistent in every detail, one finds at least a fine old desk, a chair or two, a table, an old piece of embroidery that savors of the old world, in the average room of almost every house in good taste.

Supply and Demand

With the ever increasing demand for old furniture there has been a gradual diminution of supply and a consequent increase in value, sometimes prohibitive, at least to the average house furnisher, and often to those with a more bountiful purse. Such rare old pieces as they might crave and even buy are either not available, owing to their private ownership or to their possession by the museums of the world, as examples of the work of the master cabinetmakers of history.

So the reproduction has gradually won a place as a substitute for the original and, let it be said, a very creditable one. The reproduction as it is seen today at its best no longer suggests the sharp practices of a designing dealer intended to defraud the customer with the belief that he is purchasing an article of great antiquity. It stands on its own merit as an example of what can be done by the intelligent craftsman and skillful decorator in clever imitation of the insidious effects of wear and age.

Indeed, it is upon the workman rather than upon well planned design that the entire success of the article depends. He must have a keen sense of the piece on which he is working and a certain familiarity with the character of the article that he is imitating. No definite directions as to carrying out an exact pattern can be followed, except possibly in the matter of measurement and construction. It is rather the "feeling" and tone of the wood and its treatment throughout that are important in reproduction. So skillfully are these qualities simulated that even the most experienced eye can often be deceived.





From the pewter on the shelves of the old Welsh dresser to the trimming on the Jacobean chairs, this grouping is modern. Courtesy of The House of Philip Oriel

In making this facsimile of a Georgian mahogany pedestal sideboard with knife urns, even the grain and finish of the original piece were reproduced. Courtesy of W. & J. Sloane

Antique vs. Antiqued

Now that the very excellence of the reproduction has made it a dignified feature in house decoration, the reputable dealer in such furniture takes great interest in pointing out the excellence of the "antiquing" of each piece of his work and its desirability in price as compared with that of an important original piece of furniture, for the average reproduction costs from a quarter to a third of what an original would bring, if indeed it could be bought at all. Therefore, those of the unwary who have heretofore been deceived in their purchases of antiques by such subterfuges as shot holes made to represent worm holes and the results of rough treatment and exposure to weather need no longer search among out-of-the-way shops of unscrupulous dealers for their "finds."

Skilled craftsmanship has long since made such practices unnecessary and has broadened the scope of selection in the reproduction for the buyer amidst more agreeable surroundings. In fact, whole shops are devoted exclusively to their sale, and one may select in a delightful old

world atmosphere any article that is needed for the furnishing of the house.

For the bedroom, for example, beds of various types, adapted to modern equipment of box springs and mattresses, are found to be quite as desirable as the old. In these there is a wide range of prices—from the simple and moderately priced Colonial four-poster to the beautifully carved mahogany Chinese Chippendale that costs five and six times as much. French beds with cane or painted decorations are likewise available and have the advantage of being made in any desired size; often they assume the character of day beds. In the other articles of bedroom furniture the reproduction appears to equal advantage. Dressing tables made of old wood, exact facsimiles of the best English and French types, with slender graceful lines, have drawers that slide in and out readily, a feature not always to be found in a genuine old piece.

Paint Finishes

A word here about the rehabilitation of bedroom furniture may be of interest. Where a problem arises in the case of a walnut, oak or maple bedroom set, harking back to the late Victorian type of twenty years ago, it can be transformed by paint and enamel into really attractive furniture, suitable for use in any simple bedroom. Such pieces are greatly improved by removing, as far as possible, all ginger-bread cut-out woodwork and by changing the hardware to wooden knobs.

This painted finish is not an expensive process at best. Necessarily, the smooth surface of enamel—the result of several coats rubbed down with powdered pumice stone—costs more than flat paint, because of the labor required to produce this eggshell quality of surface, but even the flat painted surface with only a suggestion of enamel will successfully disguise furniture that would otherwise be relegated to disuse.

In the color of painted furniture, the antique appearance, following the popular trend of all furniture, is the most desirable and the low tones such as gray blue, deep cream or orange red, are preferable to the stronger shades. Often the surface is stippled to give a greater effect of age, and in the copies of old Italian furniture with floral detail, the usual deep cream background is mottled by a brownish paint and so rubbed at the edges as to produce the appearance of years of wear.



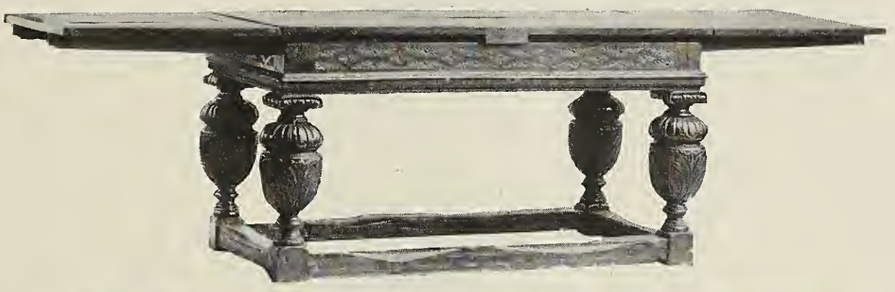
An elaborate reproduction, a mahogany Chinese Chippendale four poster. Courtesy of W. & J. Sloane

Hall Furniture

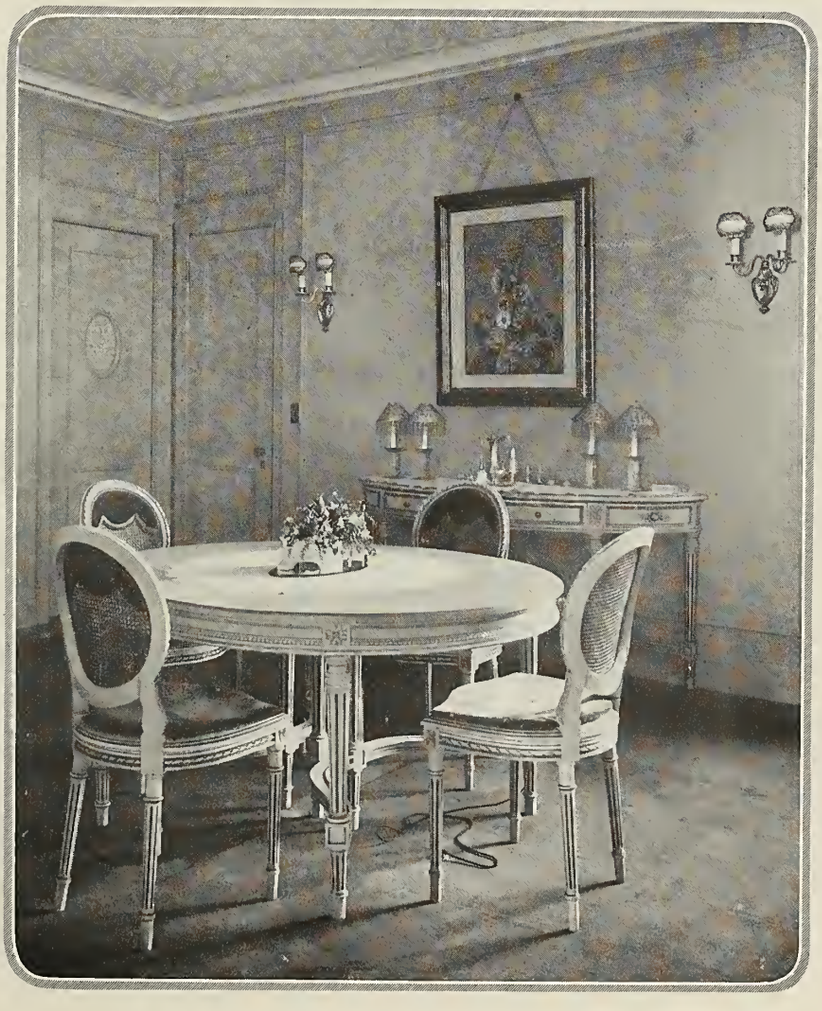
Reproductions in furniture for the living room and hall can be found in great variety. In the upholstered pieces, old velvet, leather, brocades, needlework and even tapestry are so cleverly imitated as to defy detection. As it is possible to obtain the measurements and copy the design of any piece of furniture or textile owned by the Metropolitan Museum, the furniture dealers have drawn largely upon this resource for their designs, and likewise upon the pieces in South Kensington, in England.

Machine-made needlework and tapestry can be found to replace the old, and even ecclesiastical vestments, now so much used

(*Continued on page* 76)



One of the most desirable type of Jacobean oak refectory tables now reproduced is the Elizabethan draw-top table with extension leaves that slide down and under the main part of the top. Note the clever imitation of the worn foot rail. Closed, this table measures 5′; it opens to 9′ 6″. Courtesy of The House of Philip Oriel



Faithful facsimiles give almost as much satisfaction as the genuine antique—and sometimes cost more. This reproduction (below) of a Jacobean credence in old English hand carved oak owes its air of verisimilitude to the original brass fittings as well as its general lines and materials. Courtesy of the Hampton Shops



Made in America after an old English design taken from Chinese sources—a cream lacquer Chippendale cabinet with gold decorations and fine green striping. Courtesy of the House of Philip Oriel



French furniture is being adequately reproduced for the modern home. The set of painted Louis XVI to the left is hand carved, painted gray and green and antiqued. Courtesy of New York Galleries

GREENHOUSE FRUITS

Growing Grapes, Melons, Peaches and a Utilitarian as Well as Ornamental

WILLIAM C.



Yes, these are melons—real muskmelons, greenhouse grown. The nets prevent the fruit dropping prematurely

THERE is good, sound reason back of our present tendency to cultivate fruit of various sorts under glass.

We hard-headed Americans always want something substantial. Flowers are pretty to look at, but why not grow something which is delectable to the palate as well as pleasing to the eye? A farmer once asked, when being shown a fine specimen palm, "What part of it do you eat?" There you are—the practical side of our race.

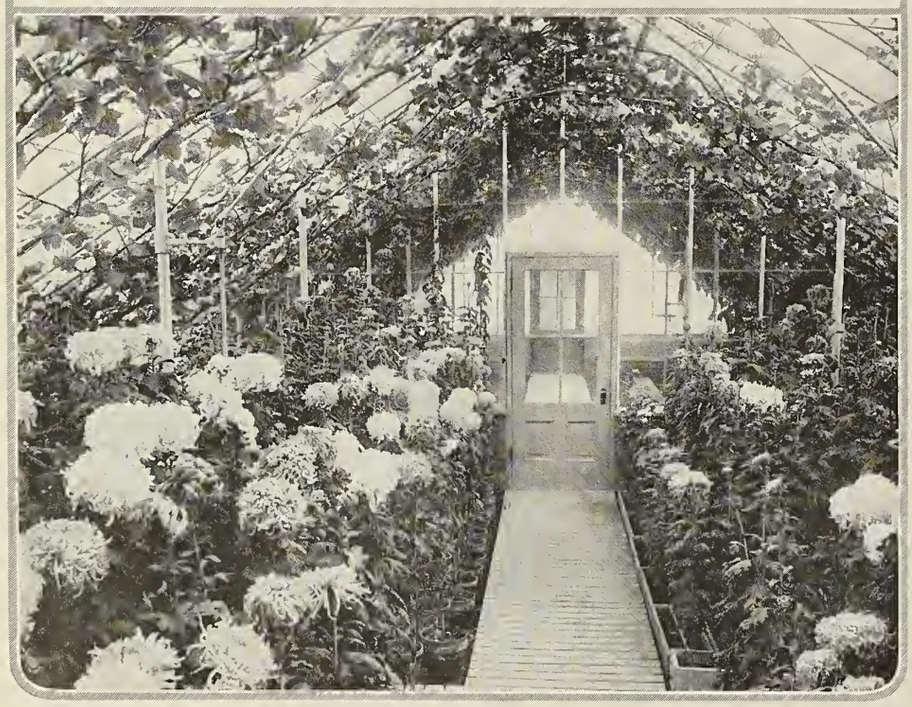
I have heard people say that greenhouse fruit is fine in appearance but flat and insipid to the taste. Of course, they judged all of it by the one sample they had tried. If the flavor of greenhouse fruit is lacking, something is amiss in the cultivation, because the very conditions that make for quality—temperature, atmosphere, moisture and soil—are under the absolute control of the operator. Truly luscious grapes weighing three or four pounds to the bunch, and finer peaches than outdoor culture yields, you can have in your greenhouse from March to December.

Types of Houses

A few years ago the accepted type of fruit house was the lean-to greenhouse with a southern exposure, but time has dispelled this fallacy and we now know that an even-span house is the best. It should have two roof vents and side ventilators on both sides, above the wall. There are times when an abundance of air is required, especially when the fruit and wood



The possibilities in growing potted fruits under glass are almost unlimited. Here apples and pears are found bearing extra choice crops



The fruit house need not be for fruit alone. In this case it plays a dual rôle, as a grapery and a finishing place for chrysanthemums



The grape vines are set 4′ apart close to the wall of the house. The wires are 15″ from the glass

with OUTDOOR FLAVORS

Others Which Make of the Greenhouse Feature of the Well Ordered Place

McCOLLOM

are ripening. For grapes the house should be 25′ in width, anything narrower than this giving too short a cane length to yield a fine crop.

Another exploded theory is that the foundations should be arched to allow the roots to reach the outside border. It has been proved that the tight inside border gives better results. It also prevents the roots of rank growing trees from entering and robbing the soil. Where the border is made 4′ deep, with a concrete bottom and drain in the center, the vine roots have all the space they need. Too large a root run is not advisable because it prevents the operator having absolute control over the conditions.

Grape Growing

The roof trellis is the accepted method of training grapes. A substantial wire is stretched along the roof and sides of the greenhouse above the sills and about 15″ from the glass. The canes are trained on this wire and the side shoots trained out horizontally.

Good soil is very important. A grapery properly planted will last at least twenty years and bear profitably. It is not wise to give the young plants the entire border to forage in. A board partition can be placed lengthwise of the house, giving the plants only about 3′ or 4′ for the first year or two. These boards can be moved as the plants require more root space.

The soil should be good, turfy top soil, something with a good sod growth. This can be used in a proportion of three to one with well-

(*Continued on page* 58)



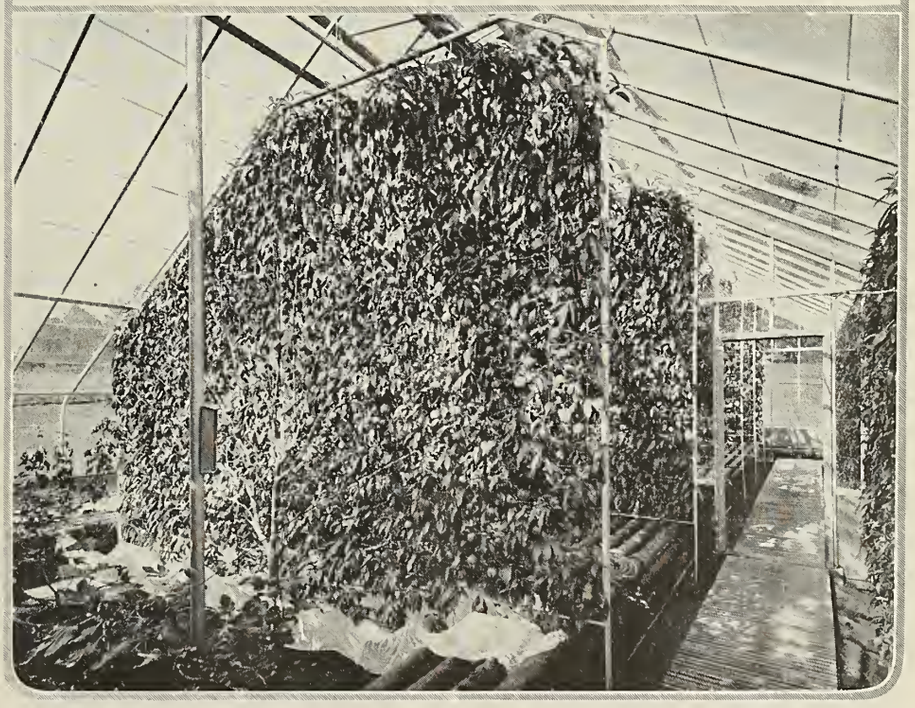
The final result. Not only are these grapes superb in size and color, but their flavor and palatableness lack nothing in quality



Figs are comparatively seldom grown in the eastern states, but they are entirely susceptible of greenhouse culture. They may be used as potted plants



Whether in flower or fruit, the peach tree trained to a trellis under glass has a distinct beauty

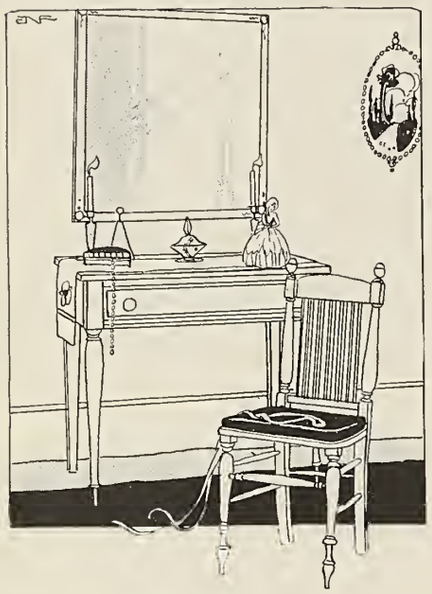


A series of perfect screens is formed by the peach trees. These cross trellises are superior to the old method of roof training the trees

FURNISHINGS *for* THE MAID'S ROOM

Wall Coverings, Rugs, Curtains and Furniture Which Create Pleasant Surroundings and Make the Cook Contented

MARY S. WORTHINGTON



A dressing table in mahogany finish, ivory, gray or white enamel, 34″ by 18″, $12.50. Mirror to match, $6.50. Chair in same finishes with cane seat, $5.25

EMPLOYERS in the manufacturing world have long since discovered that the eight-hour day and comfortable, human, sanitary surroundings make for more and better work. Apply the same principle to the home, and it will be found that attention to the creature comforts of domestics works wonders with them. It fosters contentment, confidence and a pride in the ordering of the household. The comfortable cook will be the willing cook. Surely, if decoration aims to make our surroundings more livable, what succeeds with the mistress succeeds with the maid.

Light and ventilation are two prime requisites in any room. Although the servants' rooms be at the top of the house, or isolated in an ell, see that they have sufficient window space to afford both these necessities.

Walls and Woodwork

Tint or paint is the best wall covering for the maid's bedroom, preferably the latter as it can be washed down. Paper is not advisable because the only washable paper is glazed and glazed paper is too reminiscent of the kitchen and bathrooms. The austerity of the painted wall can be relieved by a simple stenciled frieze or a broad band of contrasting color.

While it may be economical to furnish the maid's room with pieces discarded from other parts of the household, it is the falsest kind of economy to give her room broken down furniture. If these household second-hand pieces must be used, see that they are put in good condition. Rub down the furniture with gasoline, sandpaper it, and give it one or two coats of enamel paint. French gray or white will be pleasing colors.

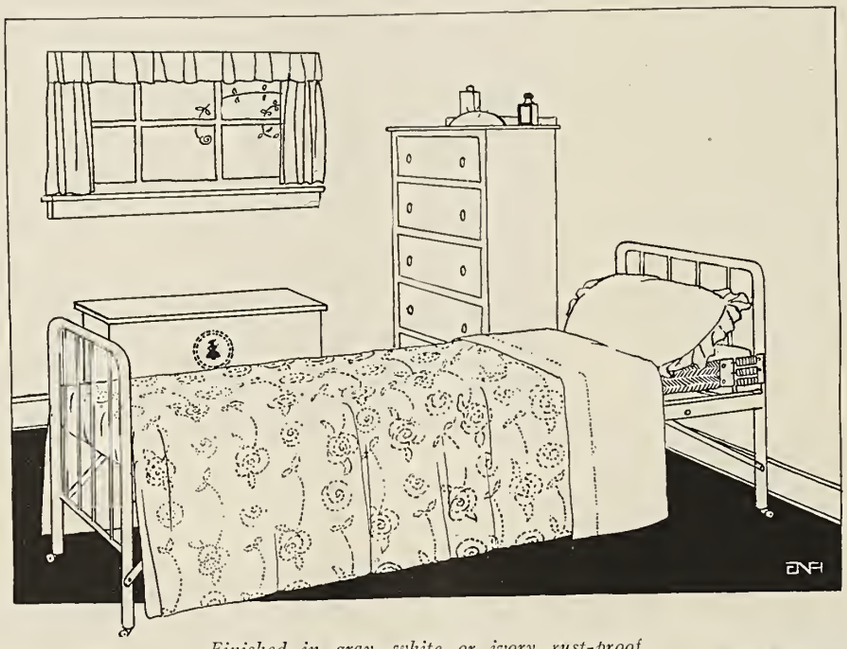
All woodwork should be either shellacked or painted with an enamel coat. Here again sanitary interests are served. For if the tenement law requires a landlord to take such sanitary measures as making a complete change of wall papers with each new tenant, the maid's room should be so arranged as to receive the same degree of care before her successor arrives.

The Rugs and Curtains

A rug should be used in preference to carpet. It can be easily taken up and cleaned. Under no circumstance should matting be laid down. Paint the floor, or the border of the floor, and lay on it a suitable simple rug. Rag rugs, which are soft to the feet and can be cleaned readily, come from $2.75 upward for the smaller sizes. One or two of these disposed according to the position of the furniture would be sufficient. A large rag rug might be used, but if a rug of this size is chosen, it would be better to use one of the fiber or grass rugs which come in either solid colors or in two tones from $3.00 a yard up. A carpet strip can be laid beside the bed for added comfort. Avoid the cheap imitation Persian rugs one often sees, or anything else that smacks of the imitation.

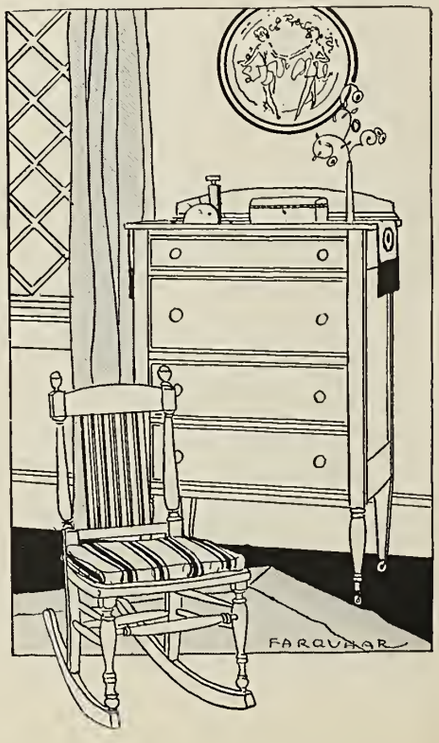
In curtaining the windows insist on washable fabrics—and insist that they are washed often. Cross barred dimity, which can be had for about 25 cents a yard; coarse net, which comes at about 30 cents; dotted Swiss, which may be had for as low as 22 cents—all make up into neat little curtains. While plain curtains can be easiest laundered, the maid will appreciate a little ruffle even if she does have to iron it herself. If one does not wish to bother making these curtains, there are a number of ready-made sets that can be had in any department store. Cheap hemstitched voile is the usual fabric. One of the innovations is a curtain set which sells for 50 cents for half curtains. The set includes two brackets and a piece of strong rubber cording on which the curtains can be stretched without the sagging usually resulting from tapes.

On this page are some suggestions for furniture. They include a bed which, incidentally, is easily adapted for summer homes, since it occupies little room and can be packed away in a small space. It comes in all gray, white or ivory colored enamel, which makes it rust proof and hence suitable for seashore homes. The side guards on the spring hold the mattress in place so that it keeps its shape. In ivory enamel the springs are nickel plated. The 30″ size sells for $9.75 and the 36″ for $10.25. A little dressing table, which also may be used for a night table, comes in mahogany finish or in ivory white or gray enamel. It costs $12.50. The mirror to match is $6.50. A chair in the same finishes with a cane seat is priced at $5.25. The cushion is extra. The chiffonier has dust proof drawers. It is made of mahogany finish or white, gray or ivory enamel, and is excellent merchandise for the price—$17.50. A cane seated rocker, without cushion, comes in the same finishes at $6.50.



Finished in gray, white or ivory rust-proof enamel, the bed can be tucked away in little space. 30″ size, $9.75; 36″ size, $10.25

Chiffonier with dust-proof drawers, in mahogany finish or ivory, white or gray enamel, 30″ by 18″, $17.50. Caned rocker (without cushion) same finish, $6.50



September THE GARDENER'S KALENDAR Ninth Month



Peach baskets inverted over newly transplanted things will protect them from hot sun



Keep the ground loose around trees, especially during dry weather

Young hedges should be kept well clipped to start them right





When sowing seeds in dry weather water the drill to hasten germination



Start blanching early celery now. Boards can be used for this purpose



SUNDAY

30. Keep the cultivator working if your garden needs it. Although weed growth is not rank at this season, it is very rapid, and it is best to keep the soil stirred on the surface to overcome this.

MONDAY

This Kalendar of the gardener's labors is aimed as a reminder for undertaking all his tasks in season. It is fitted to the latitude of the Middle States, but its service should be available for the whole country if it be remembered that for every one hundred miles north or south there is a difference of from five to seven days later or earlier in performing garden operations. The dates given are, of course, for an average season.

TUESDAY

In the highlands, in the country places,
Where the old plain men have rosy faces,
And the young fair maidens
Quiet eyes;

Where essential silence chills and blesses,
And for ever in the hill-recesses
Her more lovely music
Broods and dies—

O to mount again where erst I haunted;
Where the old red hills are bird-enchanted,
And the low green meadows
Bright with sward;

And when even dies, the million-tinted,
And the night has come, and planets glinted,
Lo, the valley hollow
Lamp-bestarr'd!

—Stevenson

WEDNESDAY

1. There are many reasons why you should sow a cover crop of some kind around your orchard fruit trees. It prevents winter killing, keeps down weeds and is an excellent fertilizer into the bargain.

2. On light soils the nitrogen gathering crops are superior, such as crimson clover, red clover, soy beans and vetches. On heavier soils you will do well to use rye, buckwheat, oats and rape.

3. Onions should be about ripe. This can be determined by the tops turning brown. They should be pulled up and laid on their sides for several days, the tops twisted off and the bulbs stored.

4. There is no advantage in leaving your potatoes in the ground after they have finished their growth. Excessive rain may cause damage to the tubers. Get them dug and stored now, after drying.

5. If you have the means to protect it, a large patch of lettuce sown now and planted in bed form, with protection from early frost, will give you a fine supply during the early part of the winter.

THURSDAY

Galveston Tornado 1900.

8. When bulbs are received for forcing in the greenhouse they should be immediately planted in boxes and buried out of doors for the time being.

9. Don't neglect to get cuttings of such plants for bedding purposes as geranium, coleus, alyssum, verbena, heliotrope, ageratum, etc., before an early frost happens along and spoils your chances.

10. Keep the growth of the dahlias checked somewhat by pinching the laterals. Light applications of liquid manure also are advisable. If they are going to grass, cut the roots slightly.

11. What about raising some seedling dahlias next year? This is a good time to select the best formed seed pods, labelling them carefully so that you will know from which varieties your seeds come.

12. Any indication of asparagus beetle is reason enough to keep the plants well dusted with hellebore. A top-dressing of salt will keep the weeds down and save a great deal of work later on.

13. Some people stop cutting their grass now, which causes it to turn unsightly for winter and makes extra work in the spring. Continue cutting as long as there is any growth, and results will be better.

FRIDAY

President McKinley shot, 1901.

6. If you have not already sown what new lawns you are considering, attend to it now. You must get a stand by fall in order to carry through the winter.

Chinese Revolution began, 1911.

7. It is advisable to keep all celery sprayed with Bordeaux mixture in order to prevent blight. It is also a good plan to apply liquid feeding in the customary manner.

Duke of Wellington died, 1852.

14. This is the time to transplant peonies. All plants that have been growing undisturbed for years and have gotten a little seedy should be removed and divided.

SATURDAY

15. It is time to move violets into the greenhouse or bed. They must have rich, heavy soil. All diseased leaves should be picked off and the benches given a top-dressing of lime to sanitate them.

16. It is now time to think of making use of your coldframes for the winter. Lettuce, watercress, parsley, spinach and radishes should be started now for use in the protected frames through the cold weather.

17. The ground should be properly prepared for any new plantings to be made this fall. Remember that when permanent plantings are contemplated the ground must be thoroughly enriched.

18. There are a number of pretty annuals for the greenhouse which may be sown now. Stocks, nicotiana, clarkia, gypsophila, mignonette and calendula planted successionally, will bloom all winter.

President Garfield died, 1881.

19. Cover crops of various kinds should be sown in any bare space in the garden. A good stand of one of these crops will do more good than manure.

20. Beans, cauliflower, radishes, carrots, beets, lettuce and spinach are all valuable for forcing in the greenhouse. They should be sown at intervals of two to four weeks. Start sowing now.

21. Two sowings of peas should be made out-of-doors this month. Now is the last date at which it is safe to do this. The drills should be watered to hasten germination if the ground is dry when sowing.

22. Chrysanthemums in the greenhouse will stand heavy feeding just now. Give them a variety of foods and spray to keep them free from black fly. Keep the ventilators wide open during clear weather.

23. It is advisable to give the grounds a thorough cleaning. Walks edged up, weeds destroyed and a general clean-up now will keep your place looking well through the balance of the season.

24. Bouvardia, stevia, lilacs, climbing roses and other forcing plants which were planted in a border for the summer and intended for forcing should now be potted and the tender ones brought inside.

25. Pansies intended for wintering outdoors should be planted now so as to be established before extreme cold weather. Some kind of protection, of course, must be applied later; salt hay is good.

26. At this time of the year it is often advisable to give the garden crops stimulant such as nitrate of soda or muriate of potash. Vegetables, of course, must grow rapidly to be of high quality.

27. Hardy bulbs of all kinds should be planted outdoors. There is nothing gained by postponing this. While bulbs will do moderately well in poor soils, they repay fully any good treatment.

28. You must keep a sharp lookout for the green fly on the peas, beans, etc. The presence of this pest is no doubt due to dry weather. Frequent spraying with tobacco emulsion will destroy them satisfactorily.

29. Don't let any vegetables in your garden go to waste. Green beans, tomatoes and like vegetables can be canned. Beets, carrots and other crops can be kept for winter use by storing in a cool cellar.



When the potatoes are dug, let them lie in the sun for an hour to dry on the outside

You can now start tomatoes in the greenhouse for the winter table



By digging down with your fingers you can tell when sweet potatoes are ready

If you want lettuce to use this fall you will have to set it out now. Water well.

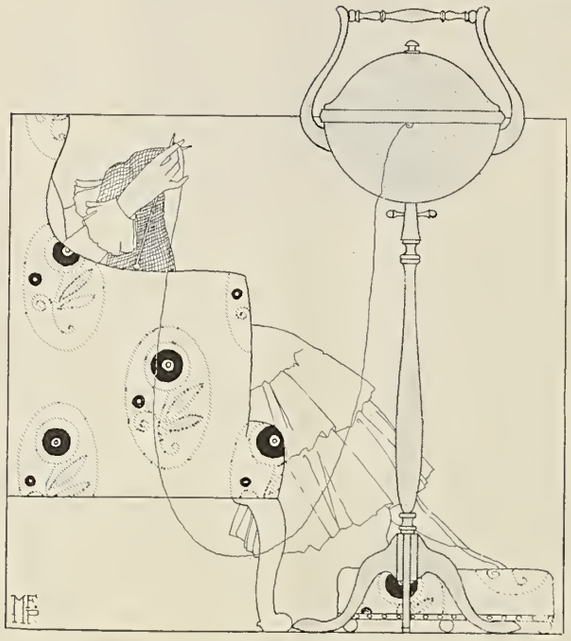


SEEN IN THE SHOPS *for*

The House & Garden *Shopping Service will gladly aid you in the purchase of any of the articles shown on these pages. Address it at 19 West 44th Street, New York City*



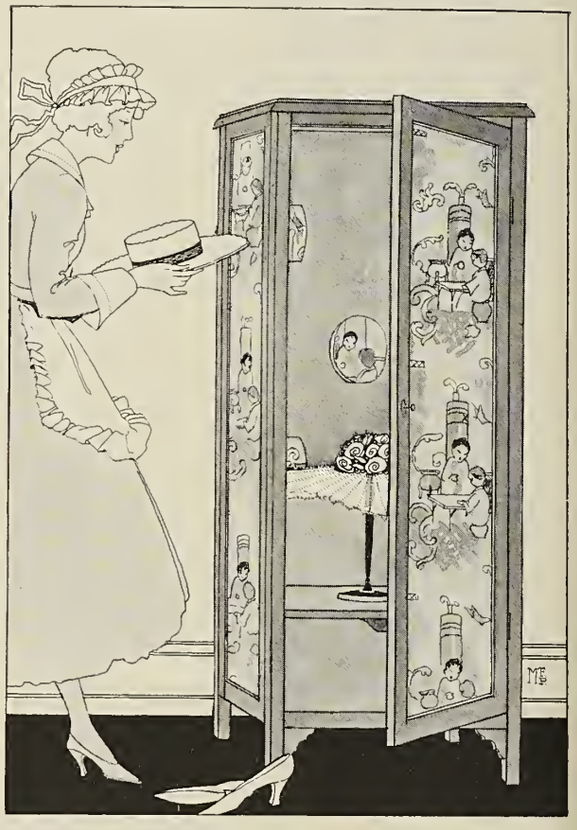
Picture it on the porch or in the sunroom, a basket chandelier lined with silk and decorated with tassel and balls. $12.50



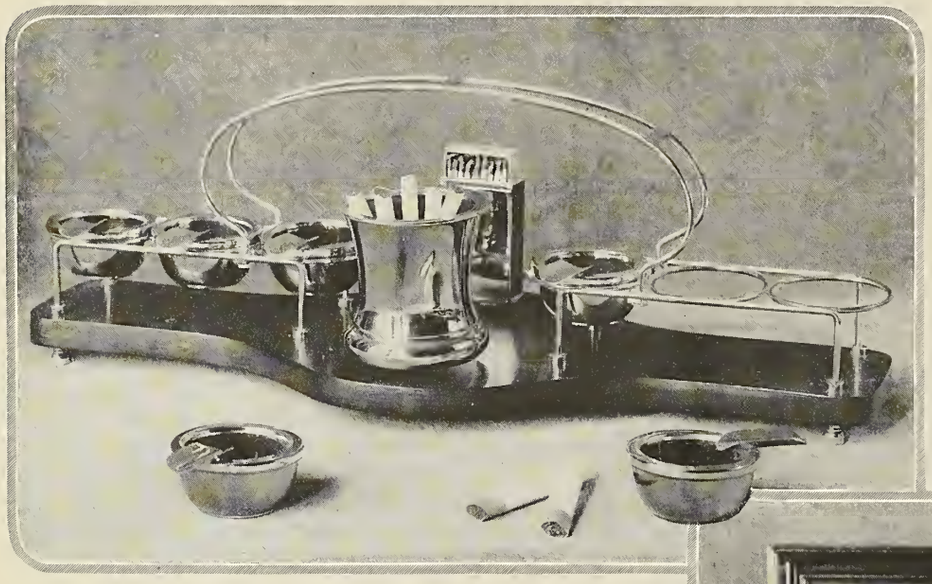
First used in Queen Anne's day and now revived for war knitters, a solid mahogany crochet ball cabinet to keep the ball from rolling away. $9.75



A long bolster pin cushion comes in old rose, old blue, gold colored silk and gold lace. Studded with white and black pins. 8¾" long. $3.40



The frame of the hat cabinet is red lacquer lined with red silk. Panels are Chinese in green, red and blue. A drawer for shoes is at the bottom. $28.50



A mahogany and nickel smoker's set consists of six individual ash receivers, match box and cigarette holder. Tray section, 16" by 17". Complete, $10

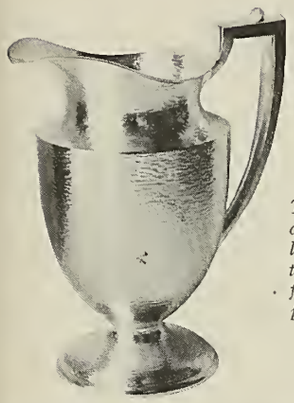


A mahogany tray comes with Della Robbia colored handles. 25" by 14", $6. The yellow lustre salad bowl, 9" wide, with wooden fork and spoon completes the set. $3.50

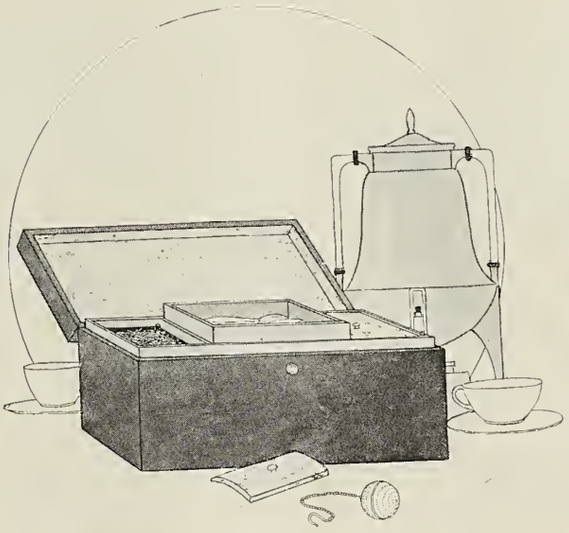


The Sheffield pepper shaker and oval salt cup are of Dutch design. The shaker, 5½" high, $6 each. Salt cup, 2" by 3", $2.50 each

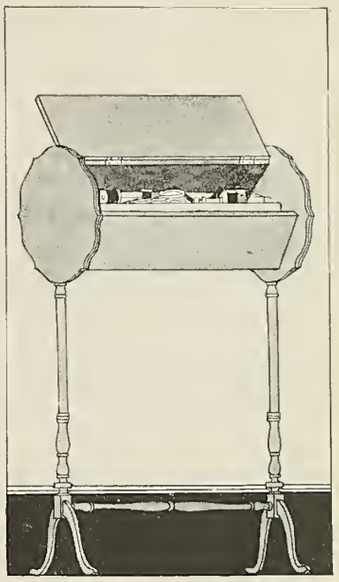
TOWN AND COUNTRY HOUSES



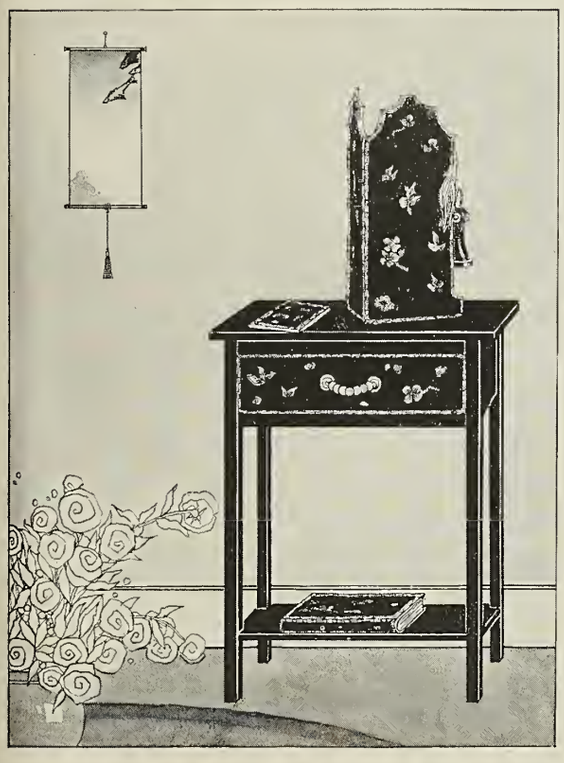
There is unusual charm in the severely simple lines of this hammered Sheffield silver water pitcher. 10″ *high,* $12



Tea coddy of crotch mahogony, birdseye maple veneer inside, lined with Japanese tea leod. Two compartments for tea and one for sugar, spoons, etc. 13″ x 6″ x 6″. $25

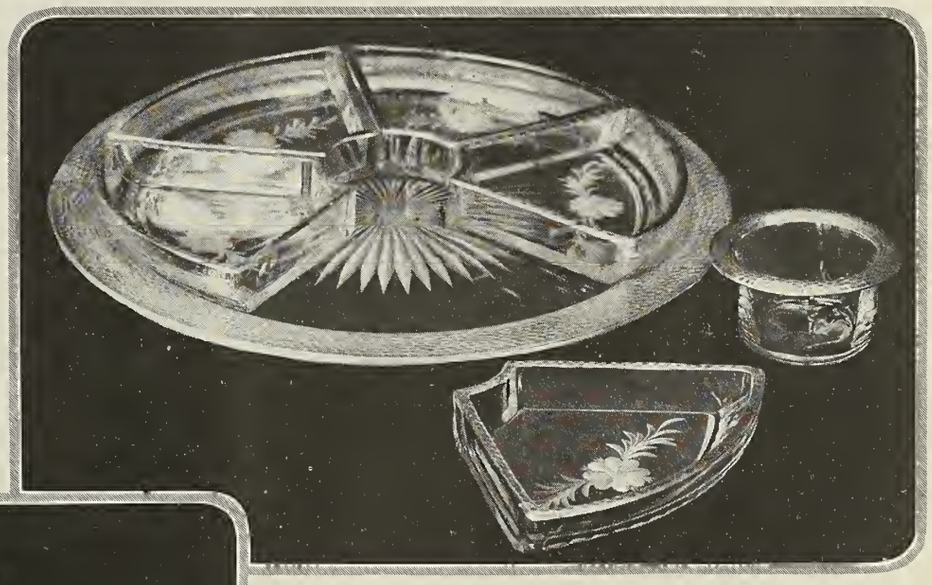


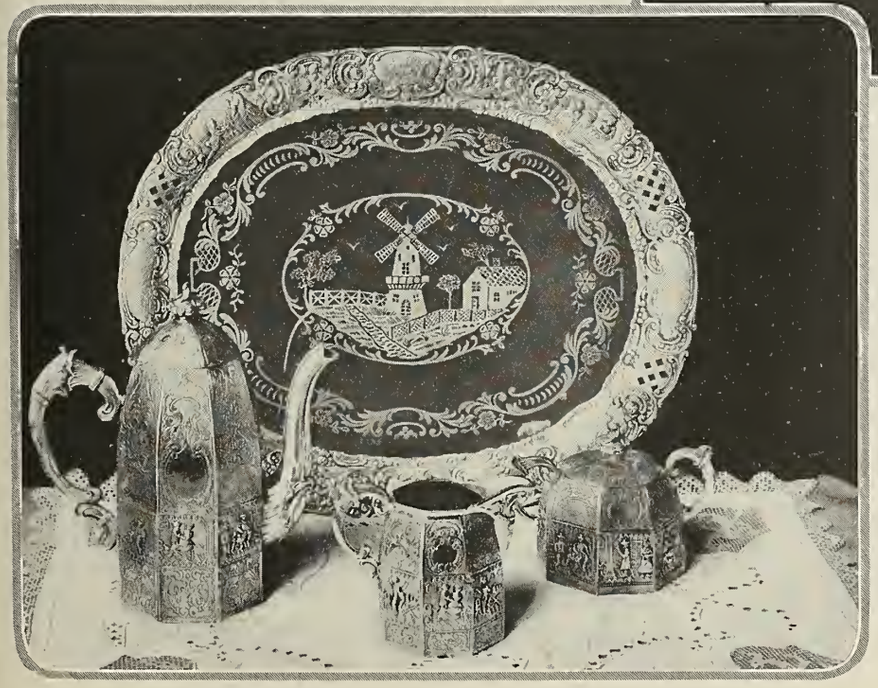
A convenient sewing cabinet of mahogony with hinged cover and a handle on top for carrying from place to place is priced at $11.50



Black lacquer telephone stand with a drawer of black silk embroidery in Chinese blue and white. Telephone shield and two books covered with the same silk. $27.50 *complete*

Cut crystal with hammered silver bands makes an attractive relish set shown below. The tray section is 12½″ *in diameter.* $15





The unusual feature of this Sheffield coffee set is the engraved gloss bottom of the tray. Tray is 11″ *by* 13½″. *The Dutch design gives added interest to the set, which comes reasonably at* $45 *complete*



A dresser set of cut crystal shows rock crystal engraved panels. Perfume bottle, $10.75. *Lavender salts,* $10.75. *Candlestick,* $14.50

PLAIN FACTS ABOUT FALL PLANTING

How and Why You Should Arrange for Beauty of Flower, Shrub and Tree Without Slighting That Patriotic Patch of Vegetables

D. R. EDSON

THERE are ordinarily several good reasons for getting all the planting possible done in the fall. This year there is an additional one. By taking full advantage of the opportunity which is open to everyone interested in gardening, it is possible to go ahead with the work of making our places more attractive, and to have plenty of beautiful flowers, while reserving full time next spring to devote to the growing of vegetables.

While there are comparatively few vegetables which can be planted in the fall, the list of hardy perennials, shrubs and evergreens, spring-flowering bulbs and hardy lilies which can be planted during this and next month includes enough material to satisfy the most ambitious gardener. Let us have our war gardens, if conditions make them necessary, even though we may not care especially about growing vegetables. But there is no need to sacrifice the flowers. Digging up rose gardens to plant potatoes is not patriotism; it is sheer panic!



Labor is lessened by a power mower that can be used for both trimming around trees and shrubbery and straightaway work

The Reasons for Fall Planting

Even if one has not the space or the inclination for vegetable growing, fall planting should still be taken advantage of to the full, for three very good reasons.

In the first place, plants which can be set out either now or in the spring gain from two to four months by fall planting; they will make growth until hard freezing weather, and begin again in the spring weeks before it is possible to get the ground into shape for planting. But the time gained is not the most important point. Such plants will be much better able to withstand the prolonged drought which is usually the most serious obstacle with which they have to contend during their first season's growth.

Secondly, any planting of this kind which may be done now, if postponed until spring is very likely to be put off and finally omitted altogether because of the multitude of things demanding attention at that time. Even under normal conditions the pressure of spring work makes it absolutely impossible for anyone who is doing his or her own work in the garden to attend to all the planting which might be done to advantage. By shifting part of it from April and May to September and October, the gardener's task is not only made easier, but he can accomplish more, especially since the things which are planted in the fall are likely to be those of a permanent character, which will enhance both the beauty and value of the place.

Thirdly, a whole year is saved on many of the things planted now instead of next spring. Many shrubs and perennials, especially the early flowering ones, will make a satisfactory showing next season, whereas if not set out until spring they would do little more than survive the struggle for existence through the first season.

When to Plant

There is no denying the fact that for most people it is more natural to plant in the spring than in the fall. Everybody's doing it! It's in the air, and catching. But where you see a gardener puttering away at his planting in the fall, you will stop to notice that garden in the spring, and wonder how on earth he ever got so far ahead of his neighbors in the results achieved.

In the fall, as in the spring, it is not possible to set any calendar date and call it the best time to plant; the best time depends on weather conditions, and the beginner must learn to judge for himself, from a knowledge of what these conditions are, when it will be best to plant.

In spring planting we are usually going from a wet, cold condition of soil and atmosphere to a warmer, drier one; in the fall, the situation is usually reversed. In both cases the earlier the planting can be done the better, provided other factors are favorable. But there's the rub. In a season that has been very hot and dry through August and September, it is advisable to delay planting until the drought has broken—unless irrigation is available, or so little planting is to be

(*Continued on page* 68)



Sound, unspotted tomatoes, wrapped separately in paper and stored, will keep for weeks



Sheets of newspaper will protect tender vegetables from being nipped by the first light frosts



End-of-the-season tomatoes that have not matured will ripen if picked and exposed to the full sun



Do not think that all vegetables must be used as soon as picked. Many of them can be stored

THE POSSIBILITIES OF THE PATIO PLAN

An Architectural Feature Used in California and Adaptable to Almost Any Climate by the Use of Artificial Heat

ESTHER MATSON

MUCH as we pride ourselves on perceiving the goodliness of outdoor living, it is strange how slow we are to seize upon the advantages offered by the patio plan.

"Patio" in the Spanish means literally "open to the sky." And what suggestiveness lies therein! A sheltered space in the dwelling, secluded from the outside world either by four walls of the house itself or by the house plus an arrangement of its dependent buildings,—but absolutely open to the heavens! By rights, moreover, the real patio is entered through a romantic "reja" or iron-grilled gateway, growing plants lending grace within, while possibly as the very center of interest there gleams a tiny pool or fountain.

For a climate such as that of southern California, such a patio plan may be the perfect way of building,—but not for the bewildering conditions in which most of us exist. And yet, is this objection quite valid? Is it not really worth our while to see if certain commonsense adaptations of the patio plan might not be eminently practical in all sorts and conditions of climates?

An Adaptable Scheme

It might be somewhat difficult to carry out the plan in its real significance in the extremely small house, where strict economy requires compactness, one unbroken roof, a lone chimney and but one stair. Yet even in such instances a reflection or echo of the patio plan might come within the bounds of possibility. On the upper floor of the very small house a sheltered spot might well be laid open to the sky and might even be embellished with a simple bird bath or a little pool that will mirror the stars at night and splash contentedly by day.

Though this would not correspond with absolute exactness to the real patio it would have much to recommend it, especially when contrasted with the dark, heavily-roofed upper porches which are found over and again in the little houses and which not only fail to get all the sunshine that is their own due, but contrive to cut off the rays which ought to reach into the room behind.

But where there is a modicum of affluence it is hard to imagine anything pleasanter than the chance afforded of working out a patio.

In the first place, to build your home about a patio is, in a manner, to build it around a bit of garden. It is something like gathering up the most intimate and lovable part of your garden into your arms. It is bringing Nature home to your inmost heart.

Especially is this an ideal plan for the country seat or for the bungalow. We used to think, indeed, that under such conditions the nucleus of these structures ought inevitably to be a great central chimney with open-throated fireplace. We begin now to wonder whether the more fitting modern nucleus might not be a fountained and flowery court! As a matter of historic fact, the ancient homes of Greece and Rome were built around courts, and so, forsooth, the new way has the authority of the most classic and venerable custom! And again there is no law against possessing both the court and the chimneyplace. One may even, if he so wishes, have the fireplace open directly to the court.

Nor is it a small thing in its favor that the court is full of suggestion and reminiscence. When we consider how many are the incentives to restlessness in this modernity of ours it goes without saying that every opportunity of winning more poise should be cultivated. And there is no doubting it; the patio brings a hint of romance into our everyday life and tempts us to give ourselves over to the spell of quiet and meditative moods.

Wherefore it would be a great gain if we were to get in the way of adapting the patio plan and its modifications not merely to the obviously appropriate summer home, but also to the town house and to the all-year residence. . What, to be sure, is to hinder us—unless it be our lack of initiative—from fitting the patio for the cold weather with a glass roof? Surely we might do worse than plan to make one and the same space in the house serve in summer for the open or out-of-door room, and in winter for the sun parlor.

Utopian? No, far from it when you consider to what perfection the manufacture of glass has been brought and when you remember that the warmth of the sun, even in winter, is computed to be a very positive matter. And besides, this warmth may be supplemented as desired by an extension of the artificial heating pipes from the house proper. A well designed heating system is quite capable of taking care of this extra space adequately.

The Romance of It

It is disappointing to note how few of the famous California homes possess this loveworthy feature. Indeed it seems almost unbelievable how comparatively few of the builders have realized the beauty and the essential value of the patio plan. It is true the Exposition planners recognized its worth, and they created courts whose renown took the world by storm. But the trouble is that we are prone to let such examples slip by as applicable merely to monumental architecture. We need to realize that the possibilities of the patio plan are brimful of interest and beauty for individual home use.

Yes, it is well worth while for us to study how we may range our rooms and suites of rooms around an open, fragrant court. True, such a space may be "of the Grand Manner," girt round about with stately columns, and bedecked with floral rarities precious as gems. Or it may be utterly simple and intimate. After all, what matters the manner of it. For in a patio,—if only it have green and blossomy things growing, with perhaps a placid pool the better to reflect the sky—it is possible as nowhere else in the world for a home lover to feel an intimacy with Nature.

The illustrations on this page show a few examples of what has been done, and are suggestive of a variety of plans adaptable, with slight modifications, to other situations.



A pool or rock garden can be made the focal point of interest in the patio

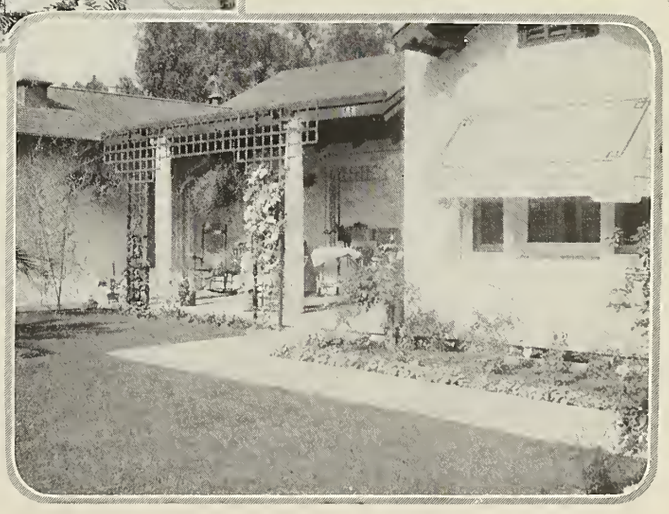




an all-year room It can serve for when glassed in overhead

It may be left open to the sky or covered with awnings

A garden is essential in making the patio successful



TINS — ANCIENT AND MODERN

Which, When Painted and Lacquered, Become Tôle, a Colorful Accessory to Up-to-Date Interior Decoration

E. L. SEDGWICK

TO the average person and even to those acquainted with the many features of past and present day decoration, tôle is unknown. And yet it is the term "tôle," rather than the article itself, that is really unfamiliar, for the enameled and decorated tinware, which has attained such popularity for decorative uses is practically the modern equivalent of tôle. At least, it is the only one that is generally available.

The Old Tôle

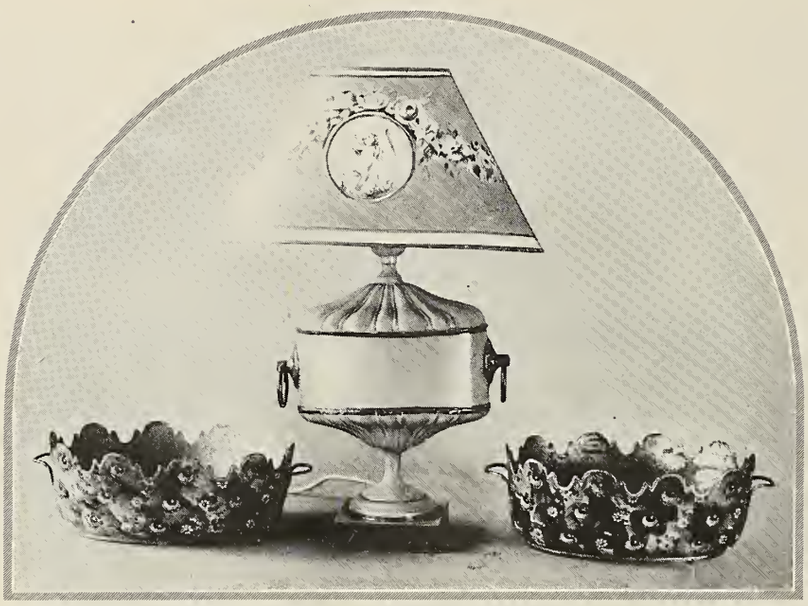
Fine examples of old tôle are rare and are only seen occasionally in certain dealer's and decorator's shops, or possibly here and there in private ownership or in a museum, such as that in the Talbot-Taylor collection at the Cooper Union Museum, New York City, comprising unusually beautiful pieces of both early French and English make.

Tôle of this character that can be bought at all is necessarily held at a high price. This, no doubt, accounts for the vogue for decorated tinware and the effort to revive an almost forgotten art that has found its expression in numberless forms, for a variety of uses.

The French word tôle, by which this work is known, is derived from the Latin "taule," signifying a table or thin sheet of iron. In its early manufacture, bars of iron or "tôles," in which was a certain percentage of lead, zinc or tin, were submitted to great heat and then hammered by hand into thin sheets. These were then molded into various utensils, or employed for other utilitarian purposes. Centuries later, in England and France, this process was replaced by a more advanced method of manufacture. After repeated firings in great ovens and furnaces, the tôle was rolled out between revolving cylinders until it was reduced to the proper thickness with a surface free from pores and like defects.

Caldrons and Caddies

While in its heavier quality tôle is used extensively throughout Europe for strictly practical purposes, such as for huge caldrons, roof coverings and so on, it is in its decorative use that it is of greatest interest. For this purpose it is made into thinner



A modern tôle bedroom lamp in gray, 13″ high, $20. The paper shade is pink with gray striping. 13″ wide, $12. The pair of old French tôle cache-pots have roses on bronze ground. $75 the pair



One of a pair of exceptionally fine Empire vases with Biblical decorations



The square tôle waste basket, 13″ high, $18; the round, 13½″ high, $20. Jardinieres range from $6 to $10 and boxes in various sizes and decorations from $1.75 to $10



Tôle of this kind is practically unobtainable now. Courtesy of Cooper Institute



Tôle can be made a distinctive part of the color scheme for a room and its uses are almost unlimited. The desk set, with vari-flowered decorations and blue stripings, is suitable for a dainty bedroom. It contains six pieces and sells for $35. The same flower treatment has been given the door plates, ($10 the pair) and the book ends, $7

sheets with even greater care. When molded into the desired form, the article is japanned or painted a foundation color and fired. It is then ornamented, usually with a floral decoration or a Chinese *motif* with figures in gold, suggesting lacquer work.

Among the early examples extant, which because of their associations and exquisite decoration are kept as cherished relics, are found articles of ordinary use such as samovars, trays, tea caddies, candlesticks, chestnut urns and braziers. These came into popular use in England and France during the late 18th and early 19th Centuries, and probably became fashionable through the general poverty subsequent to the French Revolution and Napoleonic wars. They show the desire of the people to surround themselves with household utensils charming in form and color and at the same time inexpensive. And likewise they show that during these times, there were many artists of rank who had no other means of earning a livelihood, and were obliged to turn their talent to this work.

Even the famous Hubert Robert is known to have decorated pots and pans during his incarceration in the *Conciergerie,* under the Terror. These pots were sold to procure necessities for himself and his fellow prisoners, and many evidences of the touch of a master hand are seen in the decoration of some of the more beautiful pieces of old tôle whose authorship will never be definitely determined, owing to the lack of a signature or designating mark.

Tôle Masters

During the 18th Century and throughout the great period of its popularity, many makers of tôle earned great distinction for the quality and decoration of their ware, such as "Au petit Dunkerque" in the Faubourg St. Honoré, which was regarded as the most celebrated make of tôle in Paris.

Notwithstanding the demand for articles of utility, during those ominous days, French tôle was distinguishable by its graceful lines and distinctly ornamental character as well as by the happy coloring in its painted decoration, which, even if applied to the practical utensils of every day use, was full of brilliancy and charm.

Decorations after Boucher and Fragonard were favorite subjects and were painted on black, blue, white, dull yellow or green backgrounds. Delicate cameo figures in white or gray against a dark background were often seen as well and became a popular lamp shade decoration, especially for the French candle lamp.

Tôle made during the Empire shows red as the preferred background with gold conventionalized decoration. This is possibly less pleasing than that of the earlier kinds, such as the Chinese decoration on a light yellow background, sometimes seen in the finer work, the surface suggesting a rare piece of cloissonné or enamel rather than flat pigment decoration.

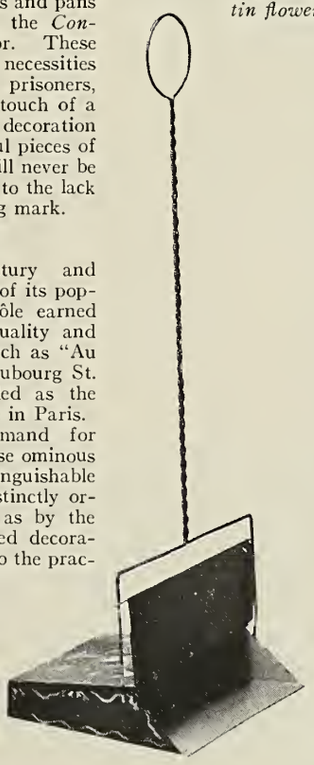
The English Types

But it is in English tôle that we find this decoration in its most popular adaptation. At a time when the Chinese influence was being strongly felt in all ornament, finding its exponent in Chippendale, in furniture and mirrors, and in the Oriental designs in porcelain decoration, it is not remarkable that it became the popular scheme of tôle decoration. This is evidenced in the many bread trays, egg warmers, tea kettles and boxes that have come down to us from as far back as the 18th Century.

While the English tôle was rarely as beautiful as the French, it was more often adapted to general utility and became very popular for such uses. Red and black or a dull yellow usually constituted the tone of the background, and gold was the invariable outline. However, English tôle decoration was not confined to the conventional nor to the Chinese motifs, as there are many beautiful examples of floral decoration, as well as of medallions upon the various sides of the article. These have all the beauty and delicacy of miniatures and, like the French, were unquestionably the work of a great painter. Today they have a very decided value and are interesting examples of the more ornate expression found in English tôle decoration.



A pair of solid, modern tôle vases, 11″ *high,* $15 *each. The tin flowers,* $10 *a bunch. The center tôle tree with bowl is* 10″ *high,* $25 *complete*



Octagonal wood box, 25″ *long by* 15″ *wide, to match room,* $35



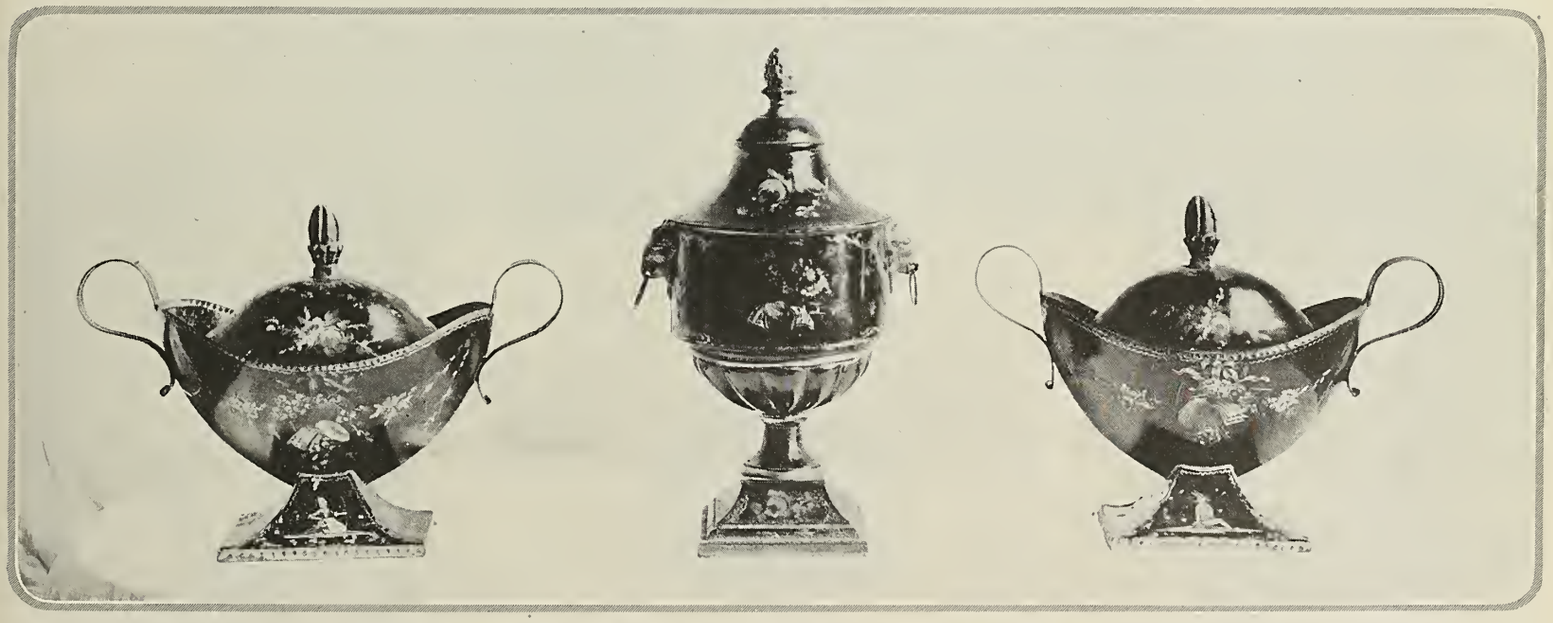




Even the humble hearth pan is tôle. Black with brilliant flowers

A "bungalow pantry," sliding doors, adjustable shelves, 15″ *high,* $12

The dust pan and cocoa fibre hearth brush set comes at $6.50



Examples such as this garniture of three old French tôle urn-shaped vases are rare. They would be worth from $75 *to* $100 *each. A delicately painted decoration of flowers and musical instruments is shown against bronze backgrounds*

In spite of the rarity and cost of old tôle here in America, such pieces as are available have become a great inspiration to the student and artist working along more or less practical lines, in creating clever reproductions and adapting tôle to articles of present usage as well as ornament. Strictly speaking, what might be now mistaken for real tôle, is usually but a high grade of tin. But when one considers the difficulty and expense of importing genuine tôle from Europe the substitution is perhaps pardonable.

Modern Reproductions

While the new, so-called tôle lacks the soft coloring of the old, and in the oily "feeling" of the metal shows a marked contrast, its possibilities in the way of bringing many attractive articles within the resources of the ordinary household have made it a welcome innovation in the field of decoration.

Among the numerous articles now produced by the workers in tôle, are desk appointments such as those illustrated—a complete equipment done in white with old French blue stripings and floral decoration. This is also carried out in the door plates so suitable for the white painted country house door. Equally attractive are the waste baskets with Chinese decorations. These are also seen in other charming shapes such as the oval, with a gray surface decorated with garlands of flowers and other French *motifs*.

The flower pot covers open at both ends are particularly effective; so are the many types and sizes of boxes, that can be placed here and there about a room for a variety of uses, and the jardinières and book ends. Even tôle baskets, in soft grays and blues with delicately painted flowers scattered throughout the decoration can be found for garden and porch use, and an infinite number of other articles, which lend charm and distinctiveness to a house.

The desire to convert the many homely yet indispensable articles of utility which we have about us into attractive bits of color accounts, perhaps, for the more general use of floral decoration, because of its adaptability to almost any article and the varied designs possible in this treatment.

For example, the commonplace watering pot, with its familiar surface of green or red, offers a tempting opportunity for floral decoration. So do the many



practical utensils of the pantry and kitchen which can be disguised and made to serve their purpose on the tea table, by the application of a solid groundwork of paint and an added floral decoration in brilliant and variegated colors.

The Utility of Tôle

The common clay flower-pot likewise lends itself appropriately to this decoration, although, if given a foundation coat of red or black and then ornamented with gold Chinese motifs, it has quite the appearance of lacquer and as such appeals to the growing demand for things Oriental. This also applies to the common tin tea tray. Plain one-toned surface decoration with contrasting colored bands or stripes is now also used for the decoration of vases and lamp bases. In fact, the classical outlines of many of these articles have called for this more conventional treatment.

Tin flowers, which, no doubt, were inspired by those of Chinese porcelain, are really lovely and quite natural in their coloring, form and size. They are especially effective when used in a vase of plain decoration and simple colors.

Tin wood boxes are still another attractive feature and can be painted to harmonize with any scheme of decoration; likewise the fireplace set of dust pan and hearth broom. The problem of the umbrella stand is solved, as well, in the use of painted tin. They are either round or oval in shape and of the usual height, ornamented with a suitable decoration for either inside or porch use. The large old English tavern trays with a hunting or pastoral scene as their center decoration are also most desirable as tea trays, especially on the lawn or porch.

Its Decorative Uses

The decorative value of tôle lies in the fact that it presents opportunities for a variety of color spots and a novelty of fabric. We are accustomed to thinking of mantel garniture, for example, as being of brass or pottery or crystal. The presence of painted tin on the mantel shelf gives the air of innovation. If the object is a tôle vase with a bunch of painted tin flowers, the appearance is both interesting and very smart. Even the presence of the more utilitarian objects lends an atmosphere of novelty that is not displeasing in a modern room, the other decorations being in keeping, of course.

The opportunity for color spots is as wide and varied as the spectrum. A room may be done in a combination of mauve and sage green, for example. The furniture may be painted sage green with mauve stripings, and the same color combination may be found on the lighting fixtures. There is a desk in the corner. To carry on the scheme, it would be harmonious to have a desk set of tôle painted in mauve with little green decorations. The mantel shelf may also have a tôle vase in the same colors. Or, the room may be drab and require the lightening touch of some contrasting color spots. A gray room, for instance, that needs enlivening can well stand a lamp bowl of lemon yellow tôle with a silk shade to match. And in one corner by the fireside could be placed a tôle hearth set, at once decorative and of practical, serviceable value.

These are just a few of the possible color combinations into which tôle could be successfully introduced. There are dozens of others, the choice depending on the room and the owner's preference.

On November 15, six weeks after planting, the leaves have expanded noticeably in preparation for blooming



The first flowers are well out by December 10, showing their characteristic narcissus form and color



After three weeks in the house the leaves are well developed, though the flower stalks have not appeared

The cycle is complete by late December, in time for decking the Christmas table with springtime blossoms





A NARCISSUS CYCLE

Photographed by Dr. E. Bade

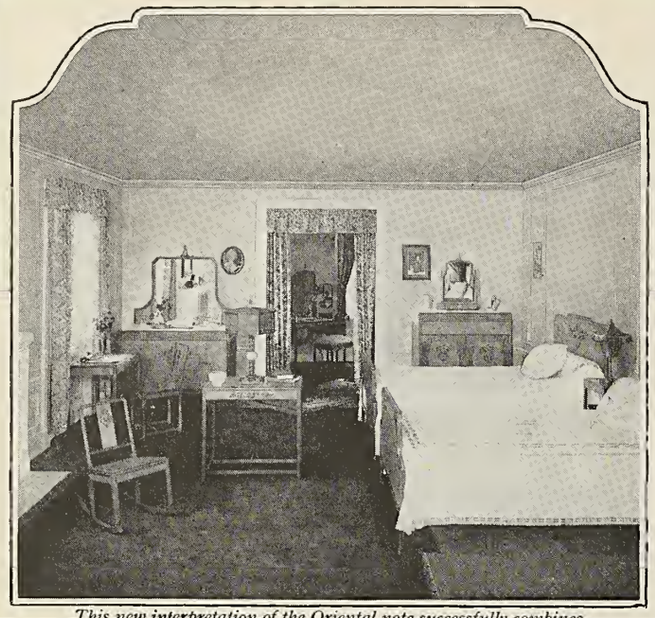


A bowl, some water and pebbles, and a rounded bulb — Narcissus Tazetta in futuro



Interiors
Furniture
Fabrics
Floor Coverings
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W.&J.SLOANE
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New York



This new interpretation of the Oriental note successfully combines restraint with smart individuality

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BERKEY & GAY
FURNITURE



Friendly pieces that would make even a bleak corner interesting

Greenhouse Fruits with Outdoor Flavors

(*Continued from page 47*)



While dormant, paint the canes with alcohol to kill the mealy bugs

rotted manure, adding about one bag of coarse crushed bone to every twelve barrowfuls of this mixture. For drainage, broken brick, or some other like substance, should be placed in the bottom before the soil is put in the border. About 4′ apart is the proper distance to put the plants. Some growers, however, prefer a distance of 3′ 6″, but this is the extreme minimum.

After planting, the canes should be cut within two or three buds of the ground to develop strong leaders which will eventually be the bearing canes. The strongest "break" which appears on the young cane is the one to select as a leader. This must be encouraged and carefully trained until it reaches a height of 6′ or 7′, and then "stopped." This last is done by removing the top of the growth by pinching out the eye with the thumb and first finger. The side shoots should be trained out horizontally, just the same as when the canes are fruiting, and "stopped" when they have reached the limits of the space available for them laterally.

For the first two years the canes should not be allowed to fruit. Flower spikes should be pinched off as soon as they appear. The third season after planting the canes should be allowed to carry some fruit—just a couple of bunches each. From then on, the crop can be increased each year until you have a full-fledged grapery, bearing a bunch to every foot of cane.

Early Season Care

In spring, when the canes are being started into growth, they are usually tied down to prevent the flow of sap forcing the upper eyes into growth and entirely neglecting the lower ones. Many lower eyes are lost because of this habit of the grape. After the lower eyes have started into growth, they can be tied up in position.

When starting the canes, the border should have a thorough soaking, and spraying the canes several times a day is advisable. This spraying is kept up until the flowers begin opening, when it should be stopped and a drier atmosphere maintained in order to facilitate the setting of the fruit. Usually, with late graperies, a tapping of the cane will cause the pollen to fly sufficiently to effect a good "set"; but with early graperies, either a camel's hair brush or a rabbit's tail is used to transfer the pollen from one flower to another, thus assuring necessary fertilization.

After the "setting" period, the spraying is usually resumed and the tying in of the shoots started. Patience in this operation is essential. If any attempt is made to tie the shoots in position the first time, a large percentage will crack, thus ruining your season's work. It usually requires three attempts to get the shoot down to its proper position. The shoot is "stopped" two joints beyond the fruit. From this time on, until the growth ceases, you must persistently keep the laterals removed to one joint.

Thinning the Fruit

Proper thinning of the fruit is one of the most important essentials to a well-finished bunch of grapes. What percentage to remove is hard to estimate, as so much depends upon the "set," the variety and the general condition of the canes. Generally speaking, about one-fourth of the berries should be taken off, in some cases more. This should be done at one operation. Any second thinning is sure to cause a poorly shaped bunch. The idea is to remove just enough to get a good, well-rounded cluster, with every berry appearing on the surface and no crowding. A small crotched stick and a pair of sharp-pointed scissors are the tools used. The berries must not be touched by the hand, else their bloom will be destroyed. After thinning, the shoulders or side bunches should be carefully supported.

When the fruit begins to ripen, the atmospheric conditions must be changed. Spraying of the foliage should cease. Dampening down occasionally is permissible, but, generally speaking, the conditions should be dry. The border must be given a final watering just as the grapes show color, and the roots must be kept dry so as to give flavor to the berries. All ventilators should be thrown wide open during favorable weather, and under no circumstances should the house be kept closed, as a close atmosphere will soften the skin on

(*Continued on page 60*)



Melon vines, like grapes, are trained along the house sides and roof

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A Fruit Garden Started This Fall Will Help The Future Food Supply

Every fruit tree you plant is a Liberty Bond for you and your country. It will help to keep all of us from suffering the pangs of hunger.

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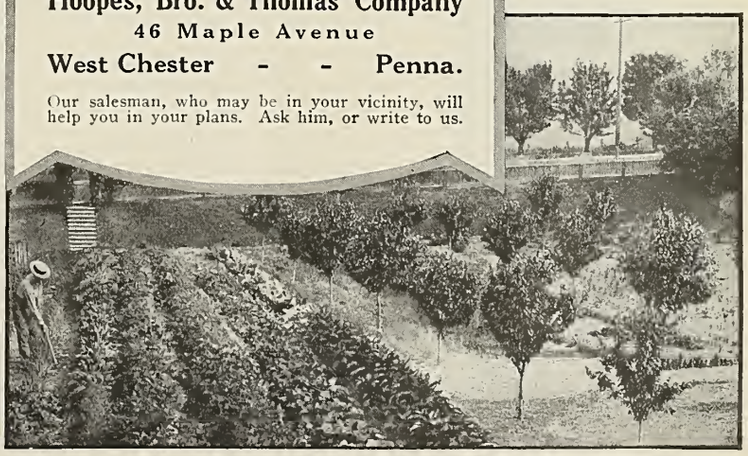
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WEDDING GIFTS A SPECIALTY

Greenhouse Fruits with Outdoor Flavors

(*Continued from page 58*)

the berries and prevent their keeping as they should.

A night temperature of about 40° to 45° is best when starting the grapery. A rise of 10° over this is advisable during the day, but in bright weather, when the ventilators are open, an increase of 15° or even 20° over the night temperature is not harmful. The night temperature is gradually increased—and, of course, the day temperature correspondingly—until about 60° is reached during the flowering period. A reduction of a few degrees is then advisable.

After the "setting" period the temperature can again be raised to about 65°. This increase must be gradual, as a sudden fluctuation either way may cause trouble. This temperature is maintained until the ripening period, when it is again reduced to give color and finish to the fruit. Of course, it is understood that with late graperies there are times when the night temperature will be greatly in excess of that mentioned, but all greenhouse temperatures are based on artificial heating.

The canes must be properly rested and ripened after the fruiting time. Keep water away from the roots as much as possible. Keep all the ventilators open, and special care should be taken to keep the night temperature below 40°. In fact, if you can drain out the water from your heating coils, a slight freezing will do the canes considerable good.

As to varieties, Muscat of Alexander is considered the finest white grape. This is oval-shaped, pale amber in color and of very fine flavor. Buckland Sweetwater is also a very good white variety. In blacks, Madresfield Court is considered the best and most fruitful variety; in fact, it is a black Muscat. Gros Colman is a very good large grape and is invaluable for late graperies, while Black Hamburg is one of the most frequently used for forcing and is of fine quality.

Possible Pests

Perhaps the hardest pest to handle is the mealy bug. This insect causes more injury to grapes than all others combined. If it is not kept in check it will prove positively ruinous. If any appear in the grapery you should take every precaution to keep the fruit from being spoiled. Cotton wadding placed around the neck of the bunch will prevent the mealy bug from coming in contact with the fruit. A small camel's hair brush, dipped in kerosene and worked over the canes lightly to touch the insects, will kill them, but the best method of fighting them is when the canes are dormant. The canes should then be scraped of all loose bark and painted very carefully with a cheap alcohol, using care that this does not come in contact with the buds.

After scraping and cleaning, 1″ or so of the top soil from the border should be removed and replaced with clean, wholesome soil from outdoors. Earth which has been thoroughly frozen is preferable.

The red spider is also troublesome at times. It can usually be controlled by proper spraying, as it is a well known fact that this pest breeds only in a dry, hot atmosphere. The same might be said of thrips, but they are easily controlled with nicotine sprayings, which, if properly applied, will not injure the fruit.

Mildew is probably the most common grape disease; it is due to carelessness or bad conditions. During bad weather, painting the heating pipes with flowers of sulphur will prevent this trouble. Once started, however, it will be necessary to blow sulphur on the foliage, where the evaporation caused by the sun will soon destroy the mildew.

Shanking is the very worst disease and in some cases almost the entire crop will be lost from it, the berries falling prematurely. This is a root disease and is very rarely seen when the roots are confined to an inside border. However, over-feeding is one of the factors liable to cause it. More often it is the result of the roots getting into some unknown conditions outside.

Supplementary Uses for the House

It might be asked to what use the fruit house could be put for the first year or two, or until such time as the grapes require all the space. It is possible to use the fruit house for several purposes while waiting for the canes or trees to develop. Potted fruits could be raised for the first three or four years. These do not require any particular culture other than that afforded to plants being forced, and they will yield good returns. I have seen cases where plant beds have been erected in the dormant fruit house and the house used for forcing cool growing plants, such as mignonette, stocks, spinach, etc. In this case, however, care must be taken that water is not used too freely, as it must be kept away from the roots of the resting canes. I have also seen the canes wrapped up and then laid along the side of the greenhouse with a thin board partition placed between them and the inside of the house, the house being used for various forced plants like tulips, narcissus, stocks, sweet peas, etc. It is also possible to use the grapery for the finishing of chrysanthemums, as some of the foliage can be removed by the time it is necessary to use the house for this purpose. However, it should be borne in mind that all plants, of any character, which are brought into the fruit house must be absolutely clean, because it is a hard matter to eradicate insect pests from the grapery, even though grapes are not troubled with them to any great extent under ordinary conditions.

Peaches and Nectarines

Peaches and nectarines are also popular fruits for forcing in the greenhouse. The nectarines are usually preferred because of their having smooth skins and being better croppers. There is no essential difference between the nectarine and the peach except in this variation in the skin, and it is a well-known fact that nectarines have been produced from peach seed, and vice versa.

The nectarine requires practically the same cultural conditions as the grape. The house recommended is a 25′ even-span, preferably running east and west, as the up-to-date method of training is on cross trellises rather than the old-established one of roof training. If roof training is adopted, the house should run north and south, so that the sun passes over it and thus assures an even light.

The trellis used for nectarines is usually made of wire with an iron frame, and two systems are used. In one, the walks are placed outside the trellis, on each side of the house, which gives the trees more freedom and is preferable so far as cultivation is concerned. The other system is an arched opening running through the center of the trellis, and this necessitates two trees, one on either side of the walk. In this case the trees are restricted to a great extent, but it is by far the more attractive of the two systems. The arched trellis walk, when the fruit is ripening, is one of the most delightful places imaginable. Where the roof training is used the house is wired exactly as for grapes, and the trees placed 8′ apart. When trained on trellises, the trees are 4′ to 6′ apart.

Nectarines require that their roots be restricted more than grapes, because, if given freedom, especially in good soil, the trees will run to growth rather than to fruit. The customary method of overcoming this is to plant the trees in large boxes and keep increasing the size until such time as they will require the whole border. In any case, a tight inside border, with proper drainage, is strongly recommended.

(*Continued on page 62*)

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JOHN B. McCLURE.

80 Montclair Ave., Montclair, N. J., Sept. 26, 1916.

My order of peonies reached me yesterday in splendid condition. I had a man from our local florist's set them today and he told me of the hundreds he had set he had set few orders which were as fine as yours; in fact, he said one of your roots would make two or three ordinary plants.

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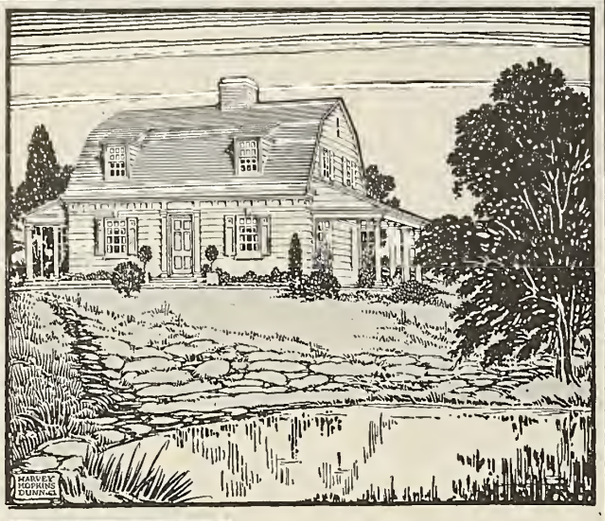
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145 Fourth St., Dayton, O.

Greenhouse Fruits with Outdoor Flavors

(*Continued from page 60*)

When the young trees are received the first operation is pruning. This is customarily done by removing all thin, weak, interior branches and cutting back the leaders in proportion to their strength; then after tying to the trellis, the trees are started into active growth. This is done by frequent spraying and gradually increasing the temperature.

The Flowering and Fruiting Periods

During the flowering period the temperature is dropped a few degrees and a dry atmosphere established to facilitate the "setting." A camel's hair brush should be used in early started houses to insure a perfect "set." After the "setting" period, active growth is resumed, moisture freely supplied, and the temperature increased to give brisk growing conditions for the trees.

The fruit must be thinned to insure superior quality. This should not be done until after the stoning period, as numerous fruits will fall at this important stage in the growth of the plant; but after this period is passed it should be attended to at once. Just how many to remove is rather hard to estimate, as the variety, vigor and general condition of the plant are the determining factors. Generally speaking, one fruit to a square foot of trellis is considered a fair crop. This applies, of course, to well-established trees. The trees should not, however, be allowed to fruit until the third season after planting, and then only lightly until they have built a framework of healthy wood which warrants production. If properly cared for during the growing season, very little pruning will be necessary at their resting period. This little consists in pinching out all undesirable wood and making a continuous effort to check the tendency of the plant to go to growth rather than fruit.

During the resting period the trees should be thoroughly cleaned, as recommended for grapes, and any resting place for insects done away with. At this time of the year it is also well to paint the house and generally renovate it.

Enemies and Varieties

The borer is unquestionably the worst insect enemy of nectarines or peaches. The trees should be examined at the ground line frequently, and if any attempts of the borers to attack them are discovered, they must be checked at once. This is best done by constantly watching the vulnerable point, which is an inch or two below the grade on the trunk of the tree. If the borer does enter, a wire may be used to dislodge or kill him, and the opening should be thoroughly sealed with grafting wax. Wrapping the trunk with tar paper or painting with tar about 4″ below the ground line will prevent the borers from entering.

Mildew will also attack peaches, but it is usually caused by too much forcing, resulting in a soft foliage which falls an easy prey to this disease. Flowers of sulphur, either painted on the pipes or dusted on the foliage, will usually overcome this difficulty.

Red spider and green fly will also become troublesome if the trees are not sprayed frequently, but both of these insects are so easily controlled with water forcibly applied that they are not considered serious.

In the matter of varieties: among the peaches, Peregrine, Early Rivers, Duke of York, Thomas Rivers, Royal George and Victoria are good, dependable varieties; of nectarines, Early Rivers, Stanwick, Elruge, Cardinal, Victor and Lord Napier are good standard varieties that have withstood the test of time.

Figs and Melons

The fig is a native of Asia and, when picked ripe from the tree, is one of the most luscious fruits we have. In fact, it is heavily scented, and few persons can partake of more than a few at one time, as they are extremely rich. Fig trees do very well under glass and, when properly managed, two crops a year are possible. They are often successfully planted on the rear wall of the old type of fruit house. However, with the advent of the even-span house for fruit growing, other means were necessary. Here they are usually grown in tubs and, if handled properly, will do very well. There are no particular cultural requirements other than those afforded to most plants—good, well enriched soil to grow in, wholesome growing conditions, and a moderate amount of attention.

The fig is very slightly subject to diseases and can be raised as a sort of by-product for the house where grapes and other fruits are grown. They bear when quite small. Turkey, Negro, Largo and Black Marseillaise are the best varieties.

Muskmelons really require a house by themselves. They are not what you might call "good mixers." They demand a high, intense atmosphere during the growing season and, when ripening, a drier atmosphere to put the proper flavor into the fruit.

Seed, Soil and Vines

If you are considering melons, get the best seed procurable. Choose a selected type for forcing in the greenhouse, such as Blenheim, Orange, King George, Royal Sovereign or Invincible Scarlet. The seed is usually sown in 2″ pots, two seeds to a pot. When large enough, if both seeds germinate, they are thinned out to one plant in a pot and, when well rooted, the young plants are shifted into 4″ pots, from which they are transferred to hills about 2′ apart.

The soil should be rich, containing all of the essential plant fertilizer to promote a healthy, quick growth. A mixture of three parts soil, one of well-rotted manure, a fair sprinkling of sheep manure and a small quantity of lime or powdered charcoal should be used. This will keep the soil from souring.

The plants are trained perpendicularly up the sides and roof of the greenhouse. When the plant has reached a height of about 6′ or 7′, it is "stopped" by pinching out the end of the growth. The lateral growths are trained out in a horizontal position and all fruit is kept removed until a perfect "set" is obtained. If one fruit is allowed to set before the others it will develop while the others stand still, so it is important to get all the crop set at one time. In winter, two fruits to a plant are considered a good crop, as these melons, when well finished, will weigh ten pounds or more; but as the growing season gets more favorable, the crop can be increased until in the summer six fruits can safely be carried by a plant.

When any feeding is required, it is advisable to apply a mulch to the outside of the hills. It is easy to ascertain when the plants require more plant food, as the white feed roots will show on the outside of the hill. This is a sure indication that the plant is in search of food and this signal must not be ignored. A couple of inches at each mulching is an abundance. Care must be taken, when applying the mulch, not to cover the neck of the plant, as this is liable to cause stem rot, which is the particular trouble that we have with winter melons under glass.

When thoroughly ripe the melon leaves the vine and some protection must be provided or it will fall and in many cases be ruined. The best thing is a small cord net or sling placed under the melon just before the ripening period. If the melon then leaves the plant from its own weight, it will be suspended by the net. These nets can be used over and over again and are inexpensive.

(*Continued on page 64*)



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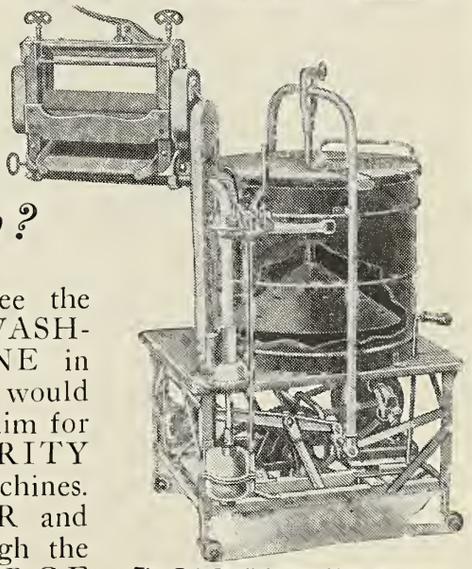
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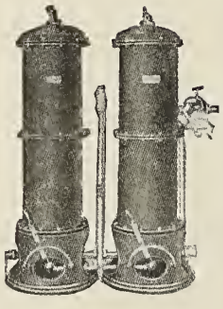


and to kitchen



and to laundry





A residence type of Loomis-Manning Filter

Greenhouse Fruits with Outdoor Flavors

(*Continued from page 62*)

Melons are heat lovers, and a temperature of from 65° to 70° at night is none too much. Care must be taken when the plants are being forced that insects and diseases do not gain a foothold. It is possible, however, to force crops that come to maturity and are then discarded, such as the melon, with less fear of trouble than would be the case with crops that are grown from year to year, such as the grape, because in one case we simply crowd the plant to early maturity regardless of the danger, whereas in the other case the danger to succeeding crops would be too great to warrant much forcing of the stock.

No special greenhouse is required for the cultivation of melons. It used to be considered that a melon house should be low-roofed and narrow, perhaps because such a house could be easily heated; but it should be borne in mind that a house easily heated is also easily cooled, and an even temperature is much easier to maintain in a larger house. The best melons which I have ever seen were grown in an 18′ house where four rows of plants were planted, two in the outer bench and two in the center bench. In the place to which I refer they have three compartments of 25′ each devoted entirely to melons, and there is hardly a day in the entire year when big, well grown, high quality fruit is not available for the owner to enjoy.

Strawberries and Potted Fruits

Strawberries represent another fruit possibility for the greenhouse. They are unquestionably one of the finest and most attractive fruits, and are particularly acceptable during the winter season.

The important point in their cultivation is to get the first runners from the outside grown plants. These runners should be potted up in the early summer; in fact, the better method is to plunge the pots near the mother plants and to place the young runners so that they will root in the plunged pot and, when thoroughly rooted, be removed from the mother plant. By this method, the young plant does not suffer any setback. These young plants are kept potted until early fall, when they should be well rooted in 7″ pots. They are then placed in a coldframe to be ripened up. This is done by withholding water and covering the plants with sash during rainy weather. Of course, water is not withheld entirely, simply enough to check the growth of the plant and cause a premature ripening of the crown. After the crown is thoroughly ripened the plants are ready for forcing and should be brought into the fruit house in batches of suitable numbers to suit the quantities of berries desired. In this way a successional crop is secured.

Potted fruits are becoming more popular every year. One reason is that besides offering big returns, no special type of greenhouse is required. The trees can be purchased in fruiting size and, when skillfully handled—which is not very hard to do, as only good general cultural conditions are necessary—they will yield fruit which is really wonderful considering their dwarf, stubby habit. Peaches, apples, pears, plums, nectarines, apricots, cherries, figs and grapes are all available, and they are customarily found on large places where there are other fruit houses for the cultivation of grapes. There is nothing for which the greenhouse can be used which will give more lasting satisfaction, because these trees are always attractive, either when in flower or fruit.

Fall Sown Sweet Peas for Next Year's Bloom

(*Continued from page 19*)



Fiery Cross is well named from its glowing, fire-red hue

quantity of soot. The barrels are then filled with water and will be ready for use in twenty-four hours. Barrels of thirty gallons capacity are what I usually work with.

Take a pint out of each barrel and add to one gallon of water. Apply this after first giving the plants a thorough soaking with pure water if the soil is noticeably dry.

In applying this liquid fertilizer keep a few inches away from the plants. It may be safely given once a week, and one gallon is sufficient for five or six feet of row. If unable to procure sheep manure or soot, a good commercial fertilizer may be substituted; but do not use nitrate of soda unless under extreme conditions.

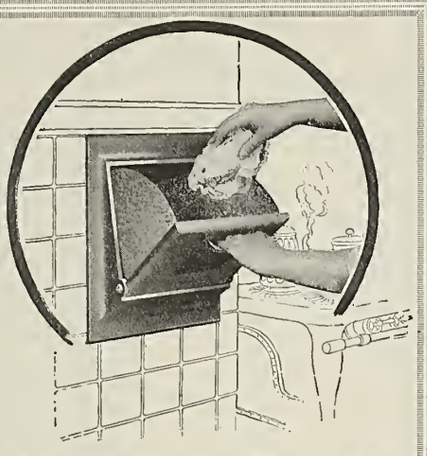
Sweet Pea Enemies

The most dreaded enemy of the sweet pea in America is the green fly, or aphis, and war must be waged on the first appearance of the pests. I have found nothing better than kerosene emulsion, to which add one teaspoonful arsenate of lead to each gallon of emulsion. Spray every fourth day until the plants are free of the insects. Or Black-leaf 40 may be used, following the instructions accompanying the container. Another good insecticide is sulpho-napthol, mixing two teaspoonfuls in eight quarts of water. I have known the latter to be effective when all other methods have failed to eradicate the pests.

Even if you should not sow your sweet peas in the fall, this is the best season to prepare the ground for spring planting. Follow the instructions already given for soil preparation, but leave the top soil rough or ridged, that as much of it as possible may be exposed to the mellowing influence of winter's frosts and snows.

After the first few drying days in early spring, this top rough soil will dry out very quickly. Then it may be raked into condition for seed sowing, perhaps several weeks sooner than if it had not received its initial working over and general preparation in the fall.

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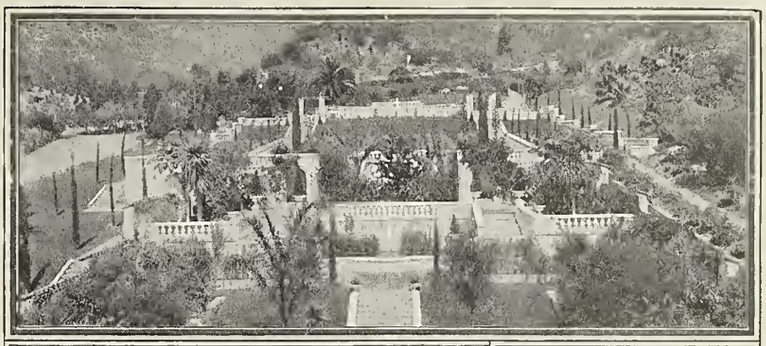
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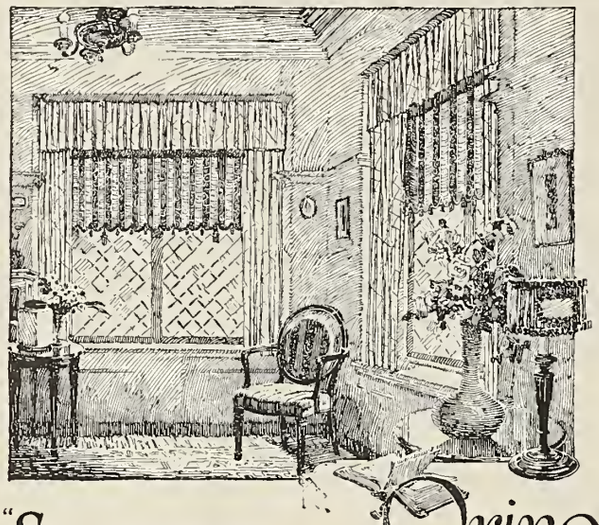
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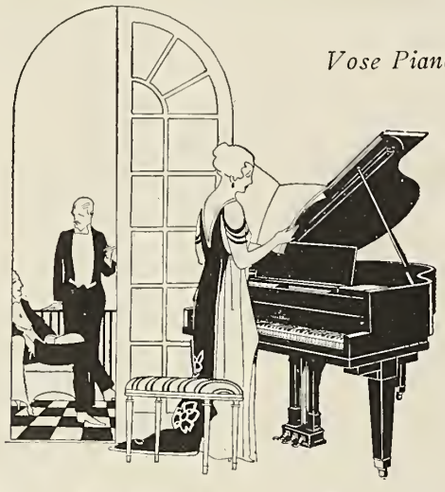
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The Stair Wall and Its Treatment

(*Continued from page* 31)

contiguous woodwork. Furthermore, the use of paneling implies some degree of correspondence with the design of the rest of the woodwork, and especially of the stair rail and spindles, so that it can easily be seen how inappropriate good paneling would be with a marked disparity in the quality of the accompanying features.

For the embellishment of stair and hall walls, where the stair rail, spindles and other wood trim are of dignified and acceptable lines, paneling is to be heartily recommended. If the stair wall presents a large expanse of surface and, even after the application of paneling, seems a trifle too severe, some further enrichment may be added within the panels. One case occurs to mind where just such a paneled stair wall, of a somewhat formal and stately character, was agreeably adorned with a series of 18th Century portraits in oval frames of uniform size and design. The subjects and the treatment of the canvases and the simplicity of the frames all accorded admirably with the restraint and elegance of the architectural setting. When a stair and hall wall are paneled only to a height corresponding to the height of a chair rail, as in many houses of Georgian type, the plain space above the paneled base may well be devoted to decoration in the form of one of the 18th Century landscape papers, either polychrome or gray with classic architectural features and abundant verdure. Such paper, however, requires a large expanse of wall to appear to any advantage and would be out of place in restricted compass. As an alternative to the landscape paper, one might, where the spacing of the stair wall will permit it, use a succession of the Cupid and Psyche panels, after the cartoons by David, which are being reprinted in gray from the original hand blocks used in producing these masterpieces of 18th Century design.

When a Georgian staircase of the type under discussion has richly turned spindles, carved brackets beneath the treads and well-considered low paneling, as in the Lee house at Marblehead, to quote an especially well-known instance, it is inadvisable to make the free wall space above the low-paneled base a vehicle for decoration. Far better keep it perfectly plain and let it serve as a foil to focus attention upon the fine woodwork, which deserves it and is an adequate decoration in itself. Although the walls of such stairways are sometimes enriched with landscape paper or other ornament, it always seems to surfeit the eye and to detract from the appreciation which the quality of the woodwork merits.



Picture this stair wall without the cord hand rail. Action and color are given the stairs by its presence. From the residence of T. C. Gilsey, Esq., at Great Neck, L. I. W. O. Chapman, architect

The Adam Stair Wall

Another kind of stair wall of a strongly marked 18th Century architectural type demands to be let severely alone to fulfill its appointed function of background and foil to the stair rail; any transgression of this rule will inevitably result in a muddled, faulty and weak composition. As may be imagined, this is a stair wall in a house of Adam style. The stair balustrade, whether of turned wood or of wrought iron, is usually of a design so exquisitely chaste and delicately designed that it requires a background of the severest simplicity. Indeed, it would be an unwarrantable piece of impertinence to attempt to add the least decoration to the face of a stair wall that is so obviously a background and nothing else. Of course, such a stair wall will be painted in some light and suitable color to throw the lines of the railing into sufficient relief. If the stair wall space is of such extent that its extreme plainness seems to be a bit too austere, a ready relief, thoroughly in keeping with the Adam architectural genius, may be obtained by introducing a coved niche or two at a turn or landing, wherein a bust or statue or classic urn can be set.



Tebbs

Because the other decorations of this hallway are Colonial, the old clock and the succession of small historic prints are suitable. Hollingsworth & Bragdon were the architects

Again, if there is an intricate wrought-iron stair railing in a hall of French or Italian Renaissance type, a plain and unadorned stair wall is altogether appropri-

(*Continued on page* 68)



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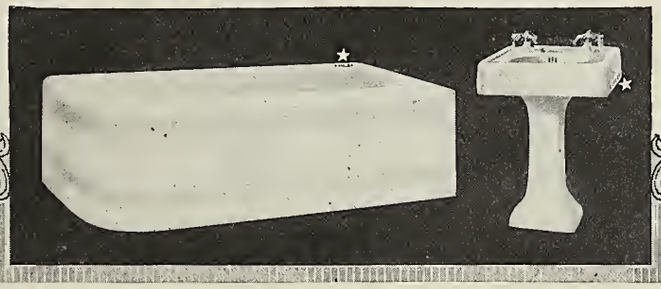
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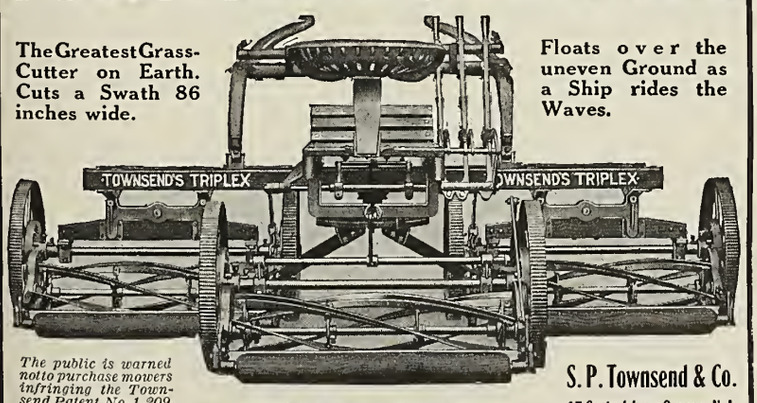
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The Stair Wall and Its Treatment

(*Continued from page 66*)

ate. If the stair railing is exceedingly simple, the use of a tapestry with its mellow coloring gives the necessary wealth of interest.

Wall Hangings

As to hangings for the adornment of stair walls, two things must be always kept in mind. The use of wall hangings, such as tapestries or some of the Renaissance appliqué work on velvet, presupposes a large hall with a large stair wall space to be covered and enlivened. It also presupposes the intent to create some measurable degree of formality and stateliness compatible with the character of the *motifs* in the hangings. To hang a tapestry or other hanging of inherently formal and stately character on a stair wall of cramped dimensions or where all the surroundings are of an altogether informal quality is a serious mistake. The hanging will suffer the disadvantage of being in a wrong atmosphere and will avenge itself for the indignity put upon it by killing all the lesser things near it and making them appear trivial and ridiculous. For the stair wall where lack of space and the generally heterogeneous quality of the immediate environment make it undesirable to consider tapestries or kindred hangings, it is often both possible and highly desirable to use old Chinese embroideries or Japanese brocades if one is fortunate enough to be able to find them. Even these hangings need a stair wall of considerable expanse, although they are less exacting than tapestries or the large *appliqué* velvet hangings of Renaissance Italian or Spanish type, in the matter of architectural setting, and more adaptable to a diversity of objects in proximity. Of course, their effect will always be enhanced by not crowding them. One might suggest also, in the category of less pretentious hangings, some of the old Italian and other embroideries of interesting color and design that one may occasionally chance upon. It should go without saying that any stair wall upon which hangings, whether large or small, are to be used must be of neutral color.

Landing Treatments

The blank wall of a landing that confronts a person whether ascending or descending is one of the awkward features encountered in treating many a stair. If there is a window on the landing, well and good; there is no need to worry. It is the wall without break that causes trouble. If the landing is wide enough it is possible to use some appropriate piece of furniture, a chest or cabinet, and, if there is still a large unoccupied and uninteresting wall space left, a hanging of some description above it. When the landing is not wide enough to admit of placing a piece of furniture there, some one of the lesser hangings just enumerated will serve to create the desired interest and relief. In case maps or posters of the type mentioned are used, it may be as well to fasten them against the wall with a frame of plain molding and then shellac or varnish them. A large picture is purposely not suggested for such a place for two reasons—the lighting is apt to be unfavorable and to do the picture an injustice; a great many pictures that one might be tempted to use demand more than a passing glance and a space where the eye never rests for more than a moment is not the place for them, whereas any of the previously suggested objects are frankly decorative and supply the needed color and design.

Plain Facts About Fall Planting

(*Continued from page 52*)

done that it can be properly watered by hand. Using a watering can on the surface often enough to keep the soil looking moist just around the plant or shrub amounts to little, and may be worse than nothing because, if kept up, it will induce the growth of surface roots that will be especially subject to injury by winter freezing and thawing.

If only a few plants are to be set out, it is of course not a difficult matter to make the soil thoroughly moist at the time of planting, and to water thoroughly two or three times thereafter to keep the plants from being checked until the autumn rains come to the rescue. The method of watering, however, is important. Instead of using a sprinkling can, make one or more holes 2″ in diameter well down among the roots. This can be done readily with an ordinary dibber or a pointed stick in the case of plants or small shrubs, or with a small crowbar in the case of large shrubs or trees. Fill up these holes several times, letting the water soak away at each watering. Keep the holes covered with pieces of sod, flat stones, or something similar between waterings, to prevent their getting filled up and also to check evaporation.

Preparatory Work

While most fall planting may be done successfully quite late in the season, nevertheless it must be done in a hurry when it is done, because the shorter the time elapsing between the taking up of roots, shrubs or trees in the nursery, and putting them in place on your lawn, the less likelihood there is that you will have some of them to replace later. Therefore it is especially important to have everything ready in advance.

In preparing the soil for fall planting, there is one point which should be especially kept in mind. In spring planting we aim deliberately to start a strong new growth; for this purpose an abundance of available nitrogen is desirable, as was explained in an earlier article of this series. In fall planting, nitrate of soda, liquid manure and similar quick-acting nitrogenous fertilizers should be avoided, for the reason that if too rapid new growth is induced at this time the plants will go into winter in a soft, immature state, and be much more likely to be injured by cold weather than if they had matured naturally. Moreover, such available nitrogen as the plants do not use will not remain in storage for them until next spring, as will phosphoric acid and potash, but will be to a large extent lost. Therefore a surplus of nitrogen for fall planting is wasteful and dangerous.

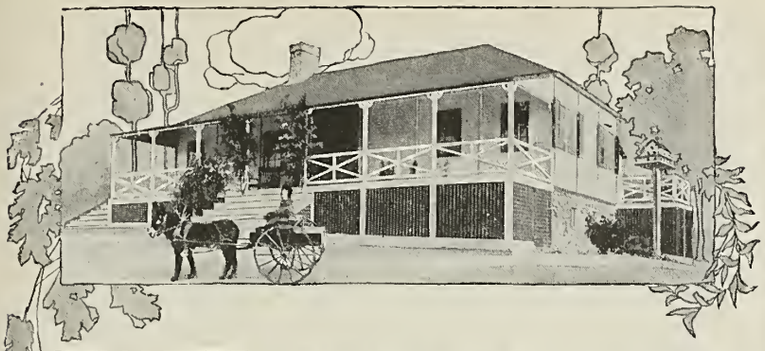
Good Drainage Essential

Good drainage, however, which is important in spring planting, is even more essential in fall work. So far as possible planting should be done only where there is good natural drainage. Where this cannot be had, the time between the ordering of your plants and their being received should be utilized to improve their particular location in every way possible. A few dollars' worth of drain tile may mean the saving of an expensive planting. Even where tile draining is not necessary, the proper preparation of the beds, borders, or holes where the plants are to go will accomplish a great deal. In most localities coal ashes or cinders may be had for the hauling, if you have not a home supply at hand, and these are excellent for drainage.

As far in advance of actual planting as possible, prepare for it as follows:

Fork up the bed, border or hole; re-

(*Continued on page 70*)




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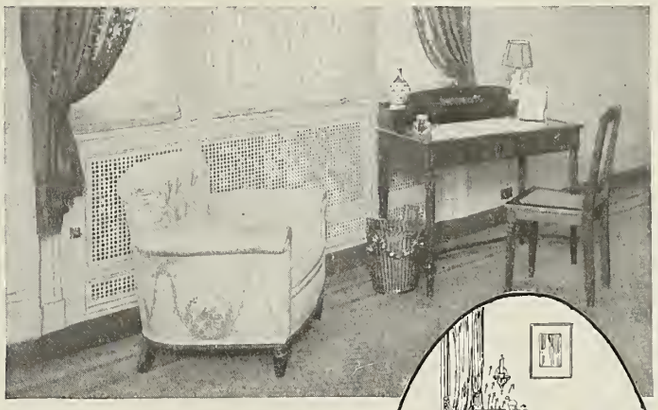
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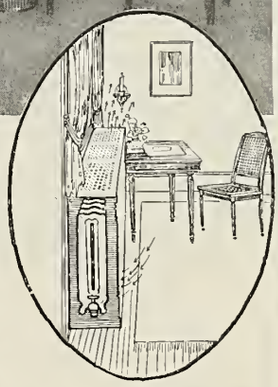
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Entire collection A for $3.25

Collection B.

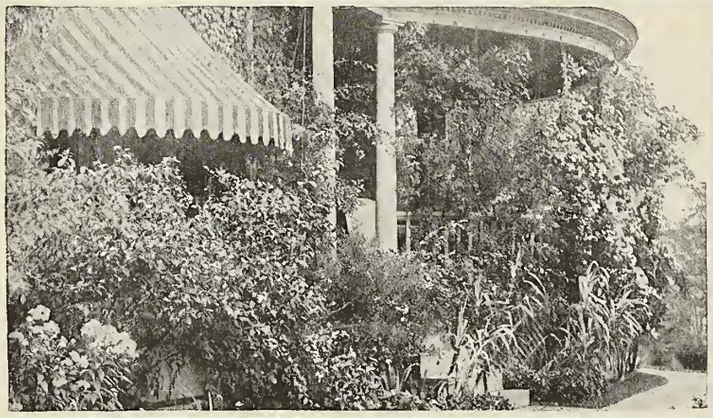
Augustin d'Hour, Dark solferino	$.75
Boule de Neige, crimson.....	.75
Mary Holley, Rosy magenta...	.75
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Mme. Bucquet, Dark crimson..	.75
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Princess Beatrice, Violet rose..	.50
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WAGNER Plants put into your ground this fall, according to Wagner Plans, will begin to blossom before the robins nest in your shade trees next spring. They will continue to delight you with fragrance and beauty until the frosts of November put them to sleep for the winter. If you wait until spring before planting you will lose an entire season's growth. So write today for Wagner's Lists of bulbs, shrubs, evergreens, vines and hardy perennials for fall planting. Ask for Catalog No. 62.

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Plain Facts About Fall Planting

(Continued from page 68)

move the good top soil, placing it in a pile by itself. Break up the subsoil thoroughly. If it is very hard and stiff, remove some of it, break up the next layer with a pick, and fill in 1′ or so with coarse coal ashes, cinders or gravel. Replace a half to two-thirds of the top soil, mixing with it thoroughly rotted manure or bone dust, or both. (For bulbs and hardy lilies, leaf mold is preferable to the manure.) In the case of shrubs and trees, which will have a considerable ball of earth and roots, the remainder of the soil can be left out until planting time. For perennials, bulbs, etc., to be planted with a dibber or trowel, it should be replaced, so as to have a chance to settle before planting.

The Present Opportunity

The fall planting season, contrary to what the beginner usually thinks, is a long one. It lasts from August until hard freezing weather, usually late in November. But that does not mean that you have nearly twelve weeks in which to plant anything you wish. To do your planting at the right time, which is the only way to be really sure of success, you must be ready to attend to each thing in its proper season, as even two or three weeks' delay may mean the difference between success and failure.

The evergreens—both the broad-leaved sorts, such as mountain laurel and rhododendrons, and the conifers, like the pines, spruces and junipers—come first. They should be planted in late August or September, the earlier during the latter month the better.

The hardy lilies cover a wide range. The Madonna or Annunciation lily starts the procession, being ready in August or September. The native sorts, and most of the European varieties, are ready in September or October, while the Japanese and Chinese bulbs are usually not available here until late October or early November.

In ordering lilies it is always best to have them shipped in two or three different lots, so you can get them planted as early as possible, instead of having the whole order held up until the last are received from abroad. In cold climates, where there is danger of the ground freezing before the late bulbs arrive, a mulching of leaves or manure over the prepared beds will keep the ground from freezing, so that they may readily be planted some weeks after cold weather.

Spring Bulbs and Perennials

The spring flowering bulbs also are usually not ready for shipment until it is time to plant. There is danger in planting them too early, as the object in their case is not to get a growth of tops, but merely of roots, before cold weather. A simple rule to follow with bulbs of this kind—tulips, narcissi, etc.—is to plant as soon as possible after the first killing frost.

With bulbs of all kinds, and especially lilies, put sand in the hole before planting. A large percentage of bulb failures is due to the fact that they rot in the soil from being too wet. The sand affords protection against this in any soil that is not so wet as to be altogether unsuitable for the planting of bulbs. With the hardy lilies, it is best to put sand not only under the bulbs, but to cover them entirely.

The hardy perennials are for the most part planted quite late in the fall—the latter part of September through October—after active top growth for the season is over. But the root growth continues, and so they become established before the soil freezes hard, and are ready to go ahead like oldtimers when the first warm spring days arrive. Perennial seedlings, of course, are in a different class; the earlier they can be set in their permanent places the better, as they will still be in active growth, making top as well as root development.

Shrubs and Trees

The hardy shrubs are especially important for fall planting, because it is not only more convenient to plant them then, but also because, in most sections, they do better than with spring planting. The proper time for planting is soon after the first hard frosts—the latter half of September to late October.

Ornamental and shade trees, with a few exceptions, may also be planted in the fall as well as or better than in the spring, in most sections. They are naturally much larger when set out than the shrubs, and therefore more likely to be injured by high winds. On this account a support of some kind is advisable. As well as supporting the tree, it also serves to enable the gardener to give it a straight start in life by keeping it tied up if it shows any tendency to grow crooked.

Both trees and shrubs have root systems that are quite distinct from those of flowers and vegetables, with which the beginner is likely to be more familiar. If carefully packed at the nursery when dug, as they usually are these days, little trimming or cutting of the roots will be required; but any broken or bruised ones should be cut back to clean, firm wood.

The mistake most likely to be made by the inexperienced person in planting trees and shrubs is to fail to pack the soil firmly enough about the roots. It is not sufficient to fill the hole, and then try to make it firm on the surface. A blunt stick should be used, with which to ram the soil gently but firmly about the roots as the hole is filled up. If the soil is dry, water should be given two or three times during the operation, letting it soak away each time before putting in more dirt, and leaving the upper 2″ or so dry.

From the foregoing it is evident that, even if you have determined to have a better vegetable garden than ever next year, you can make provision for an abundance of flowers and flowering shrubs by planting now. Most of the things mentioned, after once being carefully planted this fall and protected for the winter, will need little or no attention during the busy weeks of next spring. The wise gardener plants in the fall. This fall he has more reason than ever to do so.

HILL COUNTRY

Brown hill I have left behind,
Why do you haunt me so?
You never were warm and kind
And I was glad to go.

Is it because there lies
Up in your cold brown breast
One who brought joy to my eyes
And to my heart brought rest?

Never again shall I see
The flash in her answering eye;
Never again shall the heart in me
Stir when she passes by.

Hill, you are proud and cold,
Haughty and high your face.
Is it, O hill, because you hold
Her in your grim embrace?

ALINE KILMER.



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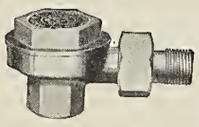
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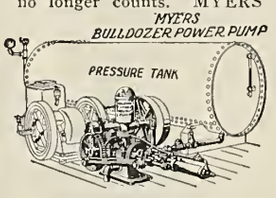
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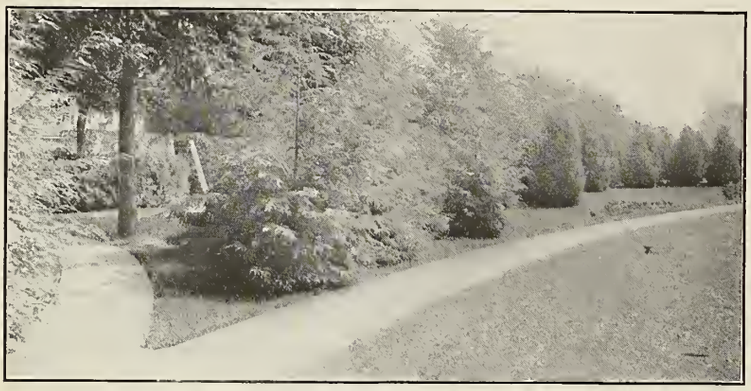
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Dreer's Reliable Spring-Blooming Bulbs

DO not miss the joy of having a bed or border of Bulbs next Spring. Plant them this Fall as early as you can and success is certain.

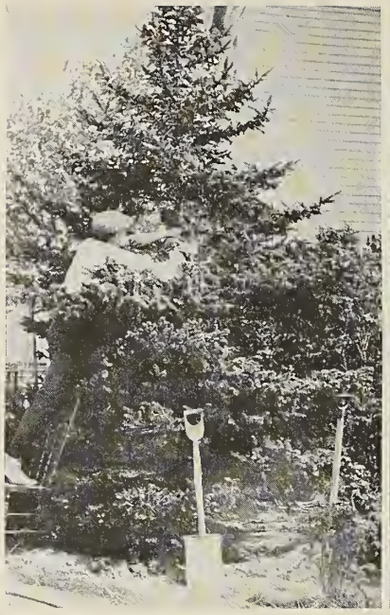
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When setting trees, tie old burlap around the trunk before attaching guy ropes



Then the ropes may be secured. At least three guys are needed for each tree

The Best Baker's Dozen of Evergreen Trees

(*Continued from page 28*)

tinction between it and the white spruce very definite—and because I want to say that there is no reason for planting it, now that we know better. It is a dark and gloomy tree, and it has a tendency to grow ragged and ugly at the top, as it matures. Its rapid growth and hardiness are, of course, the reasons for its great popularity; but the white spruce is as hardy, grows fast enough, if not as fast, and therefore has all the other's good points with none of its bad.

For striking loveliness the oriental spruce comes next, for there is no other conifer that has flowers of such beauty, lighting up the entire mass of the tree. "Flowers" are, I know, the very last thing one expects to consider in dealing with evergreens; nevertheless, here is a tree that is ablaze at the flowering season—in May or thereabouts—with little scarlet, upstanding catkins suggestive, as someone has said, of red Christmas candles. Against the rich color of its unusually dark, shining foliage they make it one of the most striking and beautiful of evergreens, their effect being heightened by the peculiar grace which comes of the fact that, though its branches are ascending, its branchlets are pendulous.

The one fault to be found with it is the likelihood of late spring frosts discoloring it sometimes. But as the result of this is only temporary, it is not sufficient reason for not using it, to my mind. The species is slow growing, however, so for those who demand speed, it is not the tree.

It hardly seems fair to put the hemlock spruce fourth in any list; yet here I am, just arrived at it, after exhausting adjectives in dealing with three others.

I am bound to confess that the fact of the hemlock's winter burning is against it, and that as a tree it is not adaptable to all sorts and conditions of places. As a sheared hedge, however, there is nothing in the world that the hemlock need take a second place for: and as a thick forest planting, hemlock trees are a delight, for the foliage sprays are delicate and feathery and graceful,

(*Continued from page 74*)

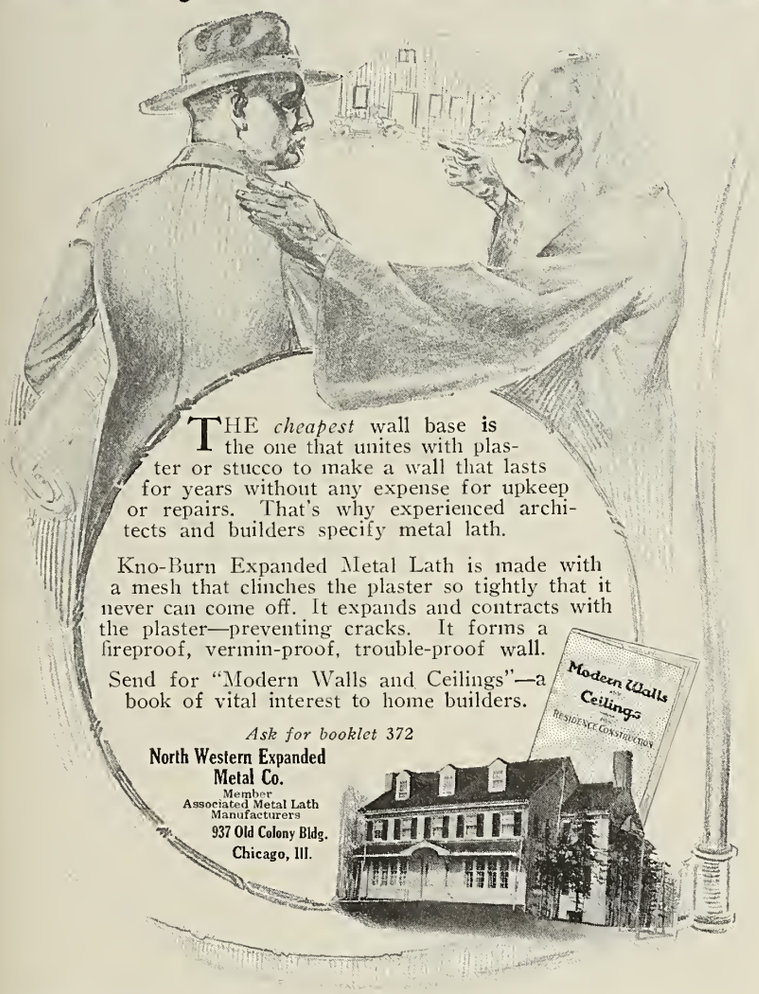


When planting in late summer, soak the ground about the trees thoroughly



Newly planted evergreens need spraying with a hose every day for two weeks

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The Best Baker's Dozen of Evergreen Trees

(*Continued from page 72*)

instead of being stiff as most conifers are. It is a tree that sways and responds to the breeze, rather than resists and fights against it.

The Aggressive Firs

For wind-swept places where nothing else will stand up and maintain itself, use Nordmann's fir (*Abies Nordmanniana*) a native of the Caucasus and consequently inured to hardship. This is a tree of characteristic fir-tree form—pyramidal and aggressive and compact, growing to a height of 100′ or more, with stiff and resistant branches and leaves that shred the winds to fragments.

Very much alike are the firs and the spruces to the eye. One of the best gardeners I have ever known confessed to me once that he did not know of any certain and fixed rule for determining which group a specimen belonged to; but of course, he did not go about with a lense in his pocket, with which to examine details such as the arrangement of the pores on a leaf—or perhaps the forms of the scales of the bark. Botanists decide things in this way.

Generally speaking, a fir tree is more severe than a spruce—in every way. Its branches are severely horizontal, scorning to take advantage of the rising line and its capacity for lessening strain in their growth. The branchlets likewise stand straight out instead of drooping in ever so slight degree; and the leaves which are short and arranged along the branches evenly, stand out from these branches in every direction, so that if you grasp a branch in your hand, it pricks you for your pains, quite mercilessly. The branch of a spruce is not at all so resentful, for the very good reason that the leaves on it are ranked on either side only, as the fibers of a bird's feather are ranked along the quill.

The most certain way of all to tell which is which is the cones; but as neither bears cones until it is perhaps ten years old, this often means quite a time to wait. Cones of the fir partake of this same severe character, and are upstanding forever. Cones of the spruce, on the other hand, stand up for a little, then reverse themselves and open their scales to scatter the seed graciously—and then fall off the tree altogether, without having shed any of the scales. Fir cones scatter their seeds from the erect position, and then one by one the scales drop away; but even after every one is gone, the core of the cone stays there, defiant to the last.

So the fir is not a gracious tree; but this particular species nevertheless is valuable and worthy a place in the dozen best evergreen trees that we have. And when used to defy the winds on a promontory or a hilltop where these are wont to disport in their fiercest moods, the military character of these trees compels admiration, and claims for them the same sort of affection that one feels for the stern commanding officer. He is a forbidding figure whom we revere and venerate and cannot do without; but as an intimate, we should rather dread him.

As to Red Cedars

Probably there is nothing more picturesque in the evergreen world than an old red cedar—but one has to wait such a long time for it to get old enough! During the years of its accomplishment, however, there is nothing in this country that will so nearly approximate the cypress of Italy in landscape effect; so the period of waiting is not altogether barren of beauty.

It is unfortunate perhaps that the red cedar has been associated in the American mind with poor land, through the habit which this species has of taking possession of old fields on rundown farms. Actually, the presence of a colony of these really lovely spire-like trees does not signify poor land so much as it signifies neglected land. They quickly make the most of opportunity by establishing themselves in fields no longer cultivated; for in such places they find exactly the conditions suitable to their growth—namely, lack of other heavy vegetation with which they cannot compete, and land mellow and easily penetrated by their fine roots.

This is why "abandoned farms" show them in such numbers, ranked by twos and tens and twenties, forming wonderful little chapels and amphitheaters, with gothic aisles leading from one to another. I came upon a group last summer, on a lovely sweep of hillside that had once been pasture land, ranged in as perfect a circle as man himself could have planted. At one side was an opening through which one could enter the enclosure—truly a temple of Pan, if ever I expect to see one!

In certain places and for certain purposes, nothing can equal this red cedar (*Juniperus virginiana*) but it finds itself so far down in the list just because the qualifying clause must be attached to it —"for certain purposes." It is distinctly a special purpose tree; and it is one of the trees that those who devote themselves to big tree moving especially delight in handling, for it usually transplants, even when 30′ to 40′ high, with a considerable degree of success. And, of course, it is invaluable for screening, providing enough are used.

Whatever the purpose of it may be, however, do not make the mistake of confining it to straight and formal lines. Straight and formal itself, it should always be grouped in the natural fashion; and in any given group, specimens of varying size should find a place. This alone will reproduce Nature's handling.

I have exhausted six of the twelve which it was here my task to consider as the very best evergreens there are.

The Final Six Sorts

Besides them, there is the Colorado spruce (*Picea pungens*); and then there are the Swiss stone pine (*Pinus cembra*), the Bhotan pine (*Pinus excelsa*), the bull pine (*Pinus ponderosa*), the Norway pine (*Pinus resinosa*) and last but not least, for it will grow where no other evergreen can or will, the pitch pine (*Pinus rigida*). Head and shoulders above the rest of the conifer tribe stand these six; and considering the position of the pines generally, it is not to be wondered at that tribal legends among the North American Indians declare it to have been the first tree to spring from the bosom of mother earth. Certainly, there is no genus whose members so universally serve man as this; and certainly there is none that in addition to service holds so much in the way of beauty.

The Swiss stone pine, from the high regions of middle Europe, is naturally of the greatest hardiness. Also, it is slow growing, and thus valuable where one's space is restricted. The choice of a tree of this character makes it possible to use evergreens where otherwise there would be no opportunity; or where a planting could at most be left only a few years without thinning to such a degree as would destroy its quality. As it grows old, this species changes from the dense pyramid of its youth and middle age to a most picturesque, broad-headed, irregular specimen.

The Bhotan pine is not as hardy, being a native of the Himalayas. Yet as it endures as far north as Massachusetts it need hardly be called a tender variety. Its branches are loose and gracefully pendulous, although generally ascending in growth. The bull pine—one of the pines that is called "yellow"—is a monster of the west, very tall and very im-

(*Continued on page 76*)

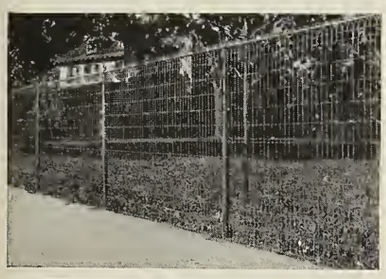


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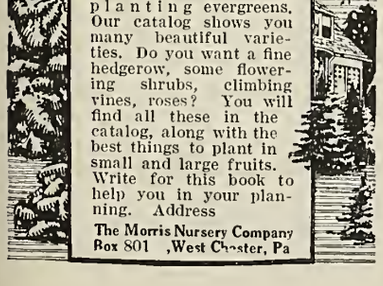
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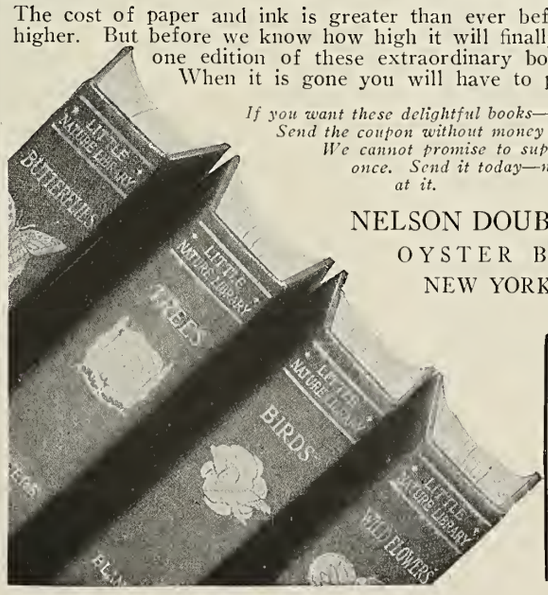
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The Best Baker's Dozen of Evergreen Trees

(*Continued from page* 74)

portant, but not hardy north of New York except in sheltered places. This is a most adaptable species, inhabiting moist and dry places by nature and equally contented in either. It attains its greatest height in the deep, moist soil of valley lands. In the Yosemite Valley it reaches the very imposing figure of 225′, while high in Colorado where the soil is dry and shallow, it becomes a picturesque specimen ranging from 60′ to 70′ in height.

The species which, for some obscure reason we call Norway pine (*Pinus resinosa*), is not from the Old World at all, but one of our very own finest trees —the red pine, of almost the same distribution as *Pinus strobus*. It is very hardy and a handsome specimen, fairly regular in youth and forming an open, round, picturesque head as it ages.

Pitch Pines and Arborvitae

And then finally, there is the pitch pine of the Atlantic coast (*Pinus rigida*) which grows in the most sterile soil, and grows rapidly. It is not a long lived tree, but owing to the extreme fecundity of the species, those tracts which are forested by it are in no danger of becoming arid deserts. This is one of the few members of the family that will live and thrive in a moist or wet place as well as in a dry and sandy one.

The spruce which I have mentioned as one of the final six is not, I wish especially to emphasize, the Colorado blue spruce. It is the Colorado spruce (*Picea pungens*) of which the form so popularly known as blue spruce is a variety. The type is a handsome tree of pyramidal habit, very hardy, and with foliage of an unusual silvery color—very much more worthy of planting, to my taste, than its variety *Kosteriana*, which is the very blue form greatly advertised, and most frequently used as a lawn specimen.

As trees alone are within the scope of this article, there is no occasion, I suppose, to mention such of these as are especially designed for hedge purposes. But to stop without a reference to the arborvitæ, best known perhaps of all evergreens in the land, is unthinkable. And being a tree, though not often seen grown to large size, why should it be omitted, especially as it has merits which none of the others shares? It is too well known, however, for me to dwell on it, or to do more than suggest that the Siberian form (*Thuya occidentalis, Sibirica*) is to be preferred to the native, for the reason that the color of its foliage is better in winter. The native variety turns a rusty yellowish-green; the Siberian form holds clear and fresh throughout the year. Otherwise there is small choice between them, unless you require, for one reason or another, the narrower, taller growth of the Siberian variety, in place of the rather broad and pyramidal, lower growing native.

The Value *of* Good Furniture Reproductions

(*Continued from page* 45)

for secular decorative purposes, are copied by skillful embroiderers to simulate ancient work.

For example, a fine old brocade upholstered, high backed Charles II chair can be duplicated at a cost of from $185 to $250 with such accuracy as to satisfy the most discriminating buyer. An elaborately carved oak or velvet covered chest or "cassone" with rusted iron lock and hinges can be bought at a cost two-thirds less than a 17th Century original. Old steel, iron or brass fireplace fixtures are reproduced with the worn, oily surface of the old pieces, and Venetian polychrome torchères are copied in their most intricate detail.

Nor is the work in reproductions confined to the duplication of English, French, Italian and Spanish furniture and accessories alone. Chinese lacquer is quite as cleverly executed. In this, some exceptionally fine cabinets are seen, mirror frames, screens and tables—many of them astonishing in their fidelity to Oriental decoration.



Gillies

When placed with veritable pieces the modern reproduction, such as this console cabinet, deducts naught from the value of the originals

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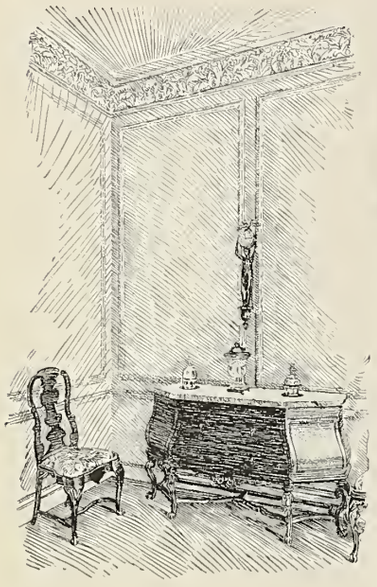
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High Lights *of* the Directoire

(*Continued from page* 15)

and ceilings; textiles—silks, linens and cottons—and painted wall papers.

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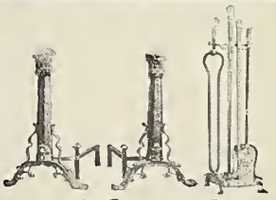
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How to Buy Rugs and Carpets

(*Continued from page* 17)

The surface of Brussels carpet is of uncut loops that form ridges. In good grades there is nothing like it for wear. The texture is springy and resistant. Before buying Brussels see that the surface of the under-weave is well covered and the loops so close together that one gets the feeling of a flat, unbroken surface. A poor Brussels, particularly the quality found in common rugs, is a veritable dust grate, besides having a boarding house hall-bedroom appearance.

Buying Suggestions

Always take a carpet sample in your hand and see that the furrows are hidden by a thick, wooly nap. Also see that there is a certain amount of elasticity to it. A paste-boardy carpet looks skimpy and ungracious on the floor and does not give to the feet, no matter how many months' accumulation of newspapers are spread underneath. The fortification of a good carpet is a thick pile. In selecting a carpet or rug with a nap, one should look for the number of knots on the back. Rug buyers always count these to test the value of the merchandise. If the rug has many knots it has a fineness of texture which is just as valuable as good coloring or good design.

There are long pile carpets and short pile of countless trade names, and it is generally a matter of taste that decides the selection. A short, soft fine velvet carpet does not retain the footprint and has a smooth silkiness of texture which is attractive. On the other hand a deep pile rug—as Chenille, for example—shows and retains the footprints, but there is a luscious depth and richness to it. To my mind a Chenille rug, which can be woven in any width with a plain center and a dark tone border, is the rug par excellence. Little color tufts should be submitted to the dealer to show just the color you desire. This color, of course, should first be tried out at home. Chenille carpeting is also to be had. If the seams are carefully sewn and the pile brushed, the seaming scarcely shows. Such carpeting is relatively expensive, but the excellent value received justifies the initial outlay.

A Wilton carpet is not as fine as a Wilton velvet, but gives as good service. There are so many trade names for these that the wisest thing to do, as I have said before, is to go to a reliable carpet house and judge by handling and comparing the carpets themselves.

Sizes and Uses

As a rule carpeting comes 27″ wide and stair carpeting 36″. Axminster, Saxony, Wilton, Wilton velvet and Aberdeen, all have a cut pile like velvet. Smyrnas are reversible with a high pile. They give good service, are inexpensive, and come in excellent colors. They will be found an especially good buy for a bedroom.

A cotton rug with a pile is suited for bed and bathrooms, although it must be remembered that cotton pile gives no resistance to the foot and crushes and soils readily.

An interesting type of Chinese rug is the carved design. The pattern is outlined by a grooving, which makes the pattern stand out distinctly and enhances the value of the rug.

There is a tradition that Oriental rugs are suitable for all rooms, the mere fact of their being oriental making them *sans reproche*. Never did more fallacious tradition exist. They are often of a character totally unsuited to modern decoration work.

Modern oriental rugs are often garish and crude in color and will quickly destroy an otherwise good interior scheme. It is just as impossible to buy and use orientals indiscriminately, irrespective of adjacent furnishings, as it is to use a figured wall paper in every room of the house. True, there is nothing more lovely than an antique oriental of beautiful design and splendid color, but such a rug, if brilliant of color, should be used as the main factor in the room. Other furnishings should be subordinated to it, built around it.

The Choice and Fitting

For most purposes plain tone rugs and carpets are advisable. Carpets with designs of cabbage roses tied with turquoise blue bow-knots have had their day of glory and passed into "scarp-woven" rugs of ordinary service. Banded borders in deeper tones give the rug more character and set it off better on the floor.

In fitting a carpet to a floor a 15″ or 18″ border should be left. This will accommodate the legs of most furniture, permitting them to stand level. With a parquet floor the lines of the boards should be followed.

Both in selecting and placing rugs care should be taken to see that the sizes bear the same relation to one another. Do not place a large rug beside a tiny one; the proportions should be harmonious. Rugs should also conform to the proportions of the room and lie parallel with the edges of the floor. In a large room a great variety of small rugs makes the floor appear spotty, unrestful and undignified.

The dominating field color of a rug should match the dominating color of the room, to produce a quiet, harmonious effect. A rug with a color complementary to the color of the room and a light neutral background is more enlivening and sometimes forms a cheerier room. If we start with a light floor covering and keep to the rule of walls being lighter, we will have a delicate, light tone room on completion.

Finally a general rule: Keep the floors, rugs and carpets unobtrusive except where they serve as a rich, harmonizing foil for furniture and hangings and other dominant features.

Tick Tock Taste

(*Continued from page* 42)

hands of a clock are elaborated into curly patterns cribbed from wrought iron. Very pretty they look. Very decorative. But if they fail to point unequivocally to the hour and minute, so that you have to puzzle out the time, you will hate that clock with deadly hatred before a year is ended. Trifles count, even the apparently trivial detail of the dial's color. Hands show best against white. Granted. Yet they show as far off as need be against silver and even against convex silver, which has a beauty of its own. The day may arrive when a white dial—meaningless, uninteresting, uncompromising, and hopelessly unsympathetic—will obtrude upon its surroundings a jarring note you detest.

And what, meanwhile, of the note not seen but heard? Think twice about that. Then think again, and keep on thinking. Some comfort there would be in "a clockless, timeless world," no doubt. Some discomfort there is, in a world overpunctuated with "cathedral chimes," ship's bells, and cuckoo chirps. Especially at night. And while it may be delightful at first to recall the Canterbury toll or the cuckoo's cry or to countenance an apparatus that rings eight bells for twelve, though it knows in its heart that it lies, one may end by invoking the vengeance of heaven.

Cherishing the hope of remaining upon earth some years, I am particularly wary of Yo-ho clocks. Something tells me that, ere many moons, I should rise up against the Yo-ho, and consign it to its predestined grave—namely, Davy Jones's Locker.

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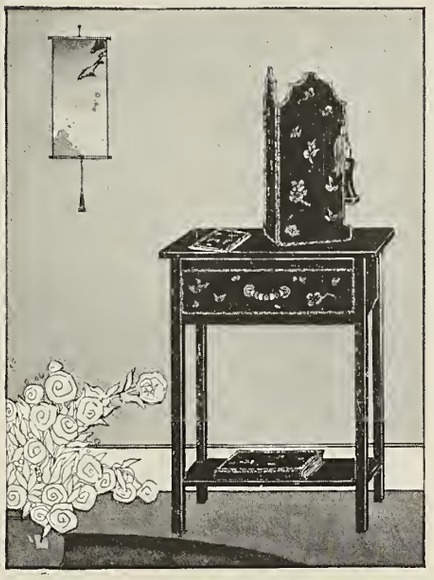
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Lovelier than ever before, it seems to House & Garden's editors, are the autumn showings of china and crystal, cleverer the odd sandwich sets, the hors d'oeuvre services, the slim graceful cruets, the delicate table glassware, the glowing lustre bowls.

From the bewildering array of foreign importations and American showings, we have chosen those which seem the best in design, workmanship, usefulness, and value, and show them to you in this issue.

Fabrics of New Beauty

House & Garden also shows in this issue the finest of the new autumn fabrics. New weaves are still coming from abroad; the late work of American fabric manufacturers is more and more difficult to tell from the work of the European looms.

For instance, there is a brocade, in black and silver and pale gold as lovely as anything that ever came out of Flanders; a delicate mohair gauze that combines transparency with durability; printed challis in adorable designs; and linens exquisite in imaginative color,—just what you need for your autumn hangings.

Furniture from the Best Makers

So skilful have the American furniture craftsmen become that frequently the reproduction of an antique piece is as good or even better than the original. In this issue, House & Garden devotes an article to these modern reproductions, all of which represent the best modern workmanship, have the beauty of the ancient designs, and are purchasable at excellent prices

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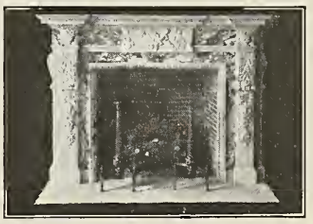
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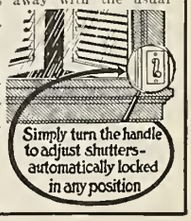
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Some Garden Weather Knowledge

THE simplest mechanical frost predictor seems to be a contrivance recently introduced by Sir Henry Cunnynghame, of England. It is simple, because one does not have to consult any bothersome or complicated tables, and is so easy to read that a child can be sent out to consult it. Two ordinary quicksilver-filled thermometers are fitted to a metal plate on which are arranged the degrees of temperature applying to one of the thermometer tubes. This makes a perfect thermometer in itself. The other thermometer has its end covered with muslin, to which is attached a wick that is kept in water. The quicksilver bulb of the tube is kept wet by this means. This thermometer has no scale of degrees attached to it. The only "observation" necessary is to consult the thermometer tubes soon after sundown or as late as practicable, and if the one with the wet muslin on it reads below the level of the other, frost is sure to follow during the evening or night. In a number of observations taken this simple contrivance failed only once in twenty-six times.

The Most Useful Thermometer

The most useful thermometer for inside or general use outside is the combined maximum and minimum thermometer. It automatically registers both the highest and lowest temperature attained during any period. By this it can easily be seen if the house or frame is being properly regulated as regards its heat. The form known as the Six's Thermometer was invented by James Six, of Canterbury, England, about seventy years ago.

The Six's form consists of a "U"-shaped tube in which a column of mercury is suspended. The left side indicates degrees of "cold," and the right, degrees of "heat." The expansion or contraction of a fluid in the tubes causes the quicksilver to rise or fall in them and to move an index inside, which is carried on top of the quicksilver column. This index is held in the tube when the quicksilver recedes, thus indicating on the left tube the lowest temperature, and on the right tube the highest temperature. The indices are drawn to the level of the quicksilver column again by means of a small horseshoe magnet. These thermometers are usually fitted in weather-proof, enameled metal cases.

The color and texture of the soil has a great deal to do with its temperature. Dark soil absorbs more heat from the sun and retains this heat better than light soil. Well-drained soils are also warmer than wet soils. A light soil will radiate the heat of the sun in the same manner that will anything white.

Many of us whitewash our glass greenhouse roofs in the summer because we know it keeps the inside cool. Probably few know the scientific reason. It certainly keeps the direct rays of the sun from the inside, but its great advantage is that it causes radiation of heat, instead of absorption. If we place our hand on a slate roof on which the sun has been shining in the summer time, and then on something of lighter color, exposed in the same way, one may burn us, while the other may be perfectly cool to the touch.

A Practical Hygrometer

When moist air is essential to inside plant growth we turn to the hygrometer, an instrument devised to tell the percentage of moisture in the air. There are many kinds in general use, but those consisting of two thermometer tubes are the most reliable. Others arranged with clock-like faces and a hand on the dial are supposed to point to the correct amount of moisture in the air. They have the advantage of being very easy to read, but are not at all consistent and no reliance can be placed upon them.

The reading of the two-tube hygrometer does not consume more than two minutes, and if the instrument is a good one, one can rest content regarding the results.

An instrument called the hygrodeik is a simplified, two-tube hygrometer, for by means of the chart, which is set in the center of it, readings of humidity in weight and percentage are immediately given. This instrument also gives "dew point," being the temperature at which moisture will form in visible drops.

The rain, the sun, the wind, and the calm are eagerly sought for by all at different times. It is hard to say which affects things most. The sun is the cause of all weather changes, for by heating tropical regions the cold air is drawn down from the poles and the warm, tropical air rises. The cold Polar air takes its place and is warmed, and so a regular circulation is formed. The circulation is made complicated chiefly by the unequal heating of the land and sea, causing regions of "high" or "low" pressure. The higher the temperature of the air at any particular place, the greater is its tendency to rise and the greater is its capacity for holding moisture. Any lowering of the temperature is followed by a condensation of the moisture, which appears as cloud and finally as rain.

Fogs and mists are clouds close to the surface of the ground, caused by vapors arising from a warm, moist surface and immediately condensing. Dew is moisture of the air condensed on cold bodies on the ground.

Nature's Weather Signs

We have many signs given us by Nature of changes in coming weather. Unusual visibility of distant objects, sharp definition of distant hills, and when distant sounds are heard distinctly are all "signs of rain." Doors and windows creak, blind cords snap, and wounds, sores and rheumatism become more aggravating before a storm.

Flights of birds far and wide in fine weather, short and staying near their nests in more uncertain conditions, are often considered as an indication of the condition of weather probable for the next few days.

The leaves of many trees curl more or less when the air is damp; bees get anxious and never leave their hives before a storm; ants, too, hurry to their subterranean dwellings, and all animals in general are sensitive and cognizant of approaching rains or storms long before we are.

Changes of weather are foretold best by the weather glass, or aneroid barometer. This is a most valuable instrument when properly studied.

The original ones, operated by means of a quicksilver tube, are very large and unportable, and quickly get out of order, for the air oxidizes the quicksilver, making it sluggish. Those known as "aneroid," or dry barometers, are portable and accurate, and are not expensive. The smallest practical one has a 5″ face.





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EACH month The Architectural Record presents a careful selection of the best current work with an average of 100 or more illustrations; while in the business section are described the latest and best building materials, as well as the furnishings and specialties which add so much of comfort, convenience and value.

SPECIAL OFFER

This valuable Country House Number will be sent free—also the August and September issues—if you subscribe now to start with November. You will thus receive 15 attractive numbers for only $3—the regular yearly price.

To accept this offer, please mail the coupon promptly.

The Architectural Record

H.G. 9-17

The Architectural Record,
119 W. 40th St., New York.

Send me free your October Country House Number and the issues of August and September and enter my subscription for a full year, starting November, for which find $3 herewith. (Add 60 cents for Canada, $1.00 for foreign.)

Name

Address

AN AMERICAN BOOK ON AMERICAN PHOTOGRAPHY

PICTORIAL PHOTOGRAPHY

ITS PRINCIPLES AND PRACTICE

By PAUL L. ANDERSON, E. E.

Lecturer of The Clarence H. White School of Photography

21 half-tone illustrations. 38 explanatory line cuts. $2.50 net

Every photographer who wishes to do more than merely "push-the-button" will find discussed in this volume the very points on which he wants helpful suggestions and definite instruction. It is written from a scientific standpoint, not too elementary on the one hand nor too ultra-technical on the other. Mr. Anderson combines a fine pictorial appreciation with a clear grasp of scientific principles upon which success in photography must depend.

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The Practical Book of Outdoor Rose Growing

By George C. Thomas, Jr., Garden Edition. Containing 36 illustrations (16 in color). Decorated cloth. Octavo. $2.00 net.

This edition will be found of great practical help in the garden. It is a handy octavo size.

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This new printing contains a number of new illustrations in color. There are 96 in color and 37 in black and white. Handsomely bound octavo, in a box. $6.00 net.

J. Horace McFarland, editor of the "American Rose Annual," says:

"So far as I know, yours (Mr. Thomas's) is the only impartial, definite and well-recorded rose trial garden in the United States which is at all inclusive in the scope of its varieties."

The Only Book on this Exquisite Flower

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By Mrs. Edward Harding. 44 illustrations (20 in full color from autochromes and 24 half-tones from photographs). Handsome Octavo, $6.00 net.

This book, by an expert, covers the whole subject. The suggestions on purchasing are of the utmost value to the beginner. There are simple and explicit directions for planting (time, places and method), cultivating, fertilizing and propagating. In addition, there are very valuable lists, charts, tables and map.

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The prevailing note of the book is genuine and tender sympathy with the victims of German barbarity. He describes, in simple but touching words, his encounters with wounded soldiers, Sisters of Mercy, and homeless Belgian orphans.

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HELP THE BOYS PREPARE WITH THESE NEEDED BOOKS

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Profusely Illustrated. 2100 Pages. Octavo. $6.00 net.

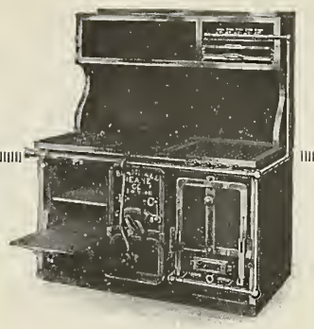
This volume for officers and non-commissioned officers of all the armies of the United States contains an actual reprint of all the material referring to Infantry contained in those 24 Government volumes which must now be studied by men training for officership and be continually referred to by the regular officer in the field. It is an absolute compendium of Infantry information.

THE SOLDIERS' ENGLISH & FRENCH CONVERSATION BOOK

Leather, 75 cents; Cloth, 30 cents net.

For the man going to the front this handy pocket edition will be invaluable. It contains hundreds of useful sentences and words enabling the soldier to converse with the French and Belgian allies, with correct pronunciation of each word. It is also a splendid book for any one who wishes to gain a handy working knowledge of French phrases in daily use.

J. B. LIPPINCOTT COMPANY, Philadelphia



DEANE'S PATENT FRENCH RANGES

are found in the foremost American homes, because the principles upon which they are designed and the superior excellence of the workmanship and the materials that enter into their construction insure the highest character of service under all conditions. Full information sent on request.

Shown above No. 209 Patent French Range in Combination with Gas Range and Broiler

We also manufacture plate warmers, broilers, steel cook's tables, incinerators, laundry ranges, etc.

Bramhall, Deane Company
261-265 West 36th St., New York



This Book On Home Beautifying Sent Free

Contains practical suggestions on how to make your home artistic, cheery and inviting. Explains how you can easily and economically keep the woodwork, piano and furniture in perfect condition.

Building?

This book will tell you of newest, most attractive color combinations for interior decorating. It gives complete specifications for finishing inexpensive soft woods so they are as beautiful as expensive hard woods. We will send you this book free and postpaid.

S. C. JOHNSON & SON, Dept. HG9, Racine, Wis.
"The Wood Finishing Authorities"

FISKE FENCE Climbproof chain link fencing, wrought iron and woven wire fence, iron gates, lamp standards, grille work, fountains, vases, tennis courts and poultry yard enclosures. Catalogue on request.

J. W. FISKE IRON WORKS
100-102 Park Place] New York, N. Y.



"Good OAK FURNITURE is more nearly 'boy-proof' than any other equally fine cabinet wood."

Its elegance, dignity and artistic adaptability are backed by its sturdy resistance to dents and scratches. (Really quite an important point.)

AMERICAN OAK MFRS. ASSN. answers all letters. Room 1414 14 Main St., Memphis, Tenn.

Telling the Nation what War is

"How many people who talk and write about war would have the courage to face a minute, fractional part of the reality underlying war's inherited romance?"

This sentence from a Collier war article indicates more or less exactly Collier's aim in covering the Great War.

Not that we design to concoct gratuitous horror, or destroy belief that this war contains the heroism, thrills and eye-filling panoply which poets would make us think are the salient facts of all war.

Collier's has simply aimed to tell its readers *what war really is.*

Any observer, of course, can fill pages with bombardments, charges, retreats, estimates of losses and gains. But here, as always, it takes the man who is at once keen visioned, of wide experience and understanding and an artist to create that sense of physical contact with this amazing thing oversea for which we have felt Collier readers were eager.

Therefore we have constantly given them such things as Gelett Burgess's vivid picture "How Fear Came to Paris"; Perceval Gibbon's "The Gate of Germany"; Frederick Palmer's "The Greatest of Battles"; Wadsworth Camp's "The Dark Frame of War"; Arthur Ruhl's "Up to the Front," "Rumania Learns What War Is," "Russia's War Prisoners," "Cannon Fodder."

Take Ruhl's work as an example of war reporting that realizes the Collier ideal. Consider "Russia's War Prisoners," that picture of the blue-gray tide flowing toward Siberia; the figures that stand forth from the throng — the Bukowina schoolmaster, the Luxembourg Jew, the counts and peasants; the piles of letters and telegrams following the prisoners hither and yon. Consider the impression of the author's whole experience which, by very restraint, he succeeds in printing on your memory as of something *you* have encountered.

Or "Cannon Fodder," a flashlight on the meaning of war as seen in a Budapest hospital. Or that thought-impelling picture of the interchange of Austrian and Russian wounded outside of Stockholm on a May morning. . . .

This, we repeat, is the Collier ideal in war reporting — timeliness, combined with the ability to see things as they are, clear thinking and art in writing—which gives the result some of the qualities of literature.

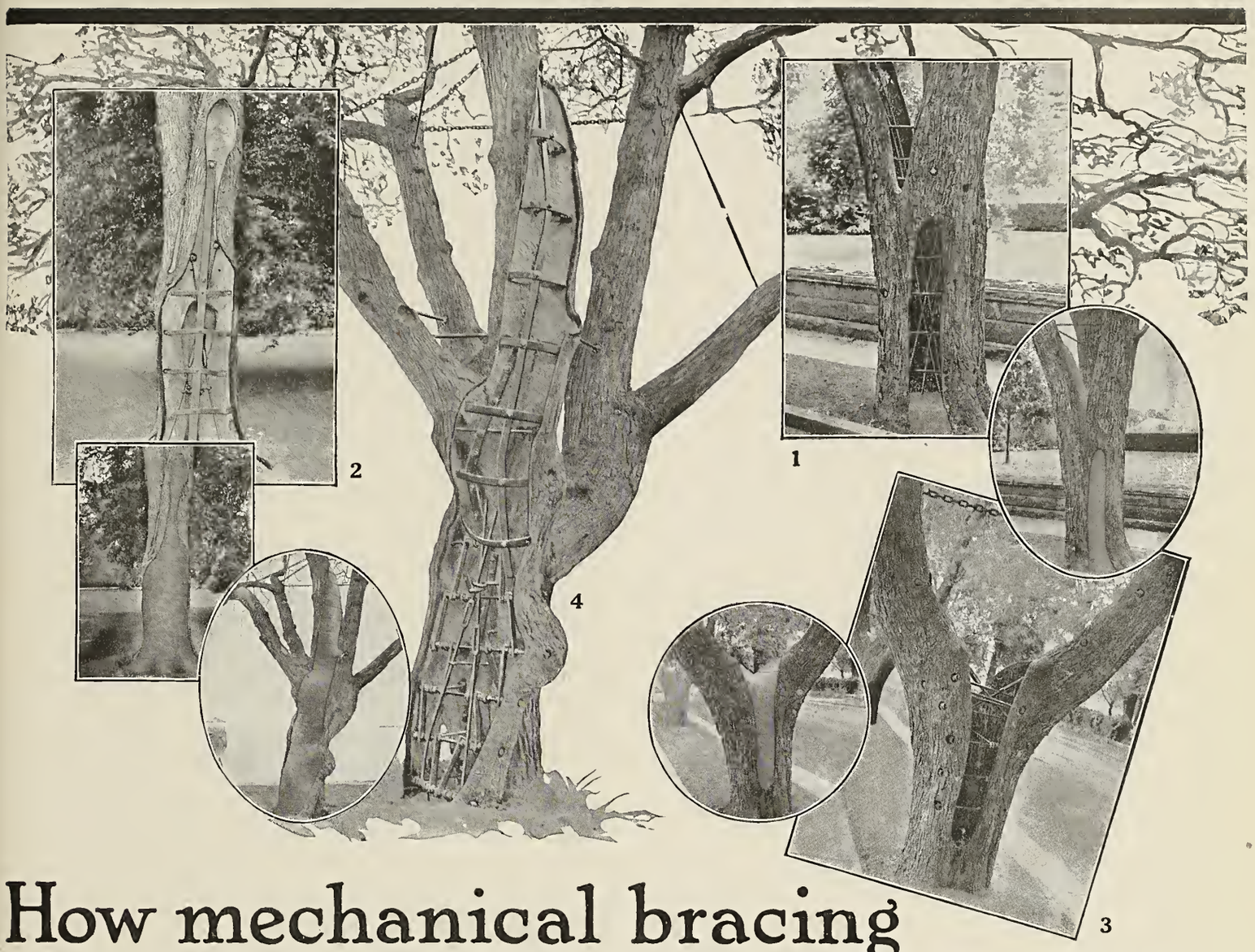
Collier's feels that by giving Americans the actual touch of war, its sounds, its smells, telling how it acts, how soldiers die—war with all its heroism but stripped of glamour—it is helping teach Americans not cravenly to shrink from war but rather to think more deeply and, out of awakened national consciousness, to consider why wars happen and how the things that make them happen can be changed.

This is another way in which Collier's earns the right to its title "The National Weekly."

This advertisement is the fourth of a series on the relation of Collier's to the nation

Collier's

THE NATIONAL WEEKLY



How mechanical bracing restores strength to decayed trees

THE internal woody tissue of the tree has the same function as the bones in the human body—structural support.

When this has been destroyed by decay, Nature is helpless to restore it and the tree, if neglected, will soon succumb to the force of the winds. And no treatment can permanently save it unless that treatment supplies scientifically the strength that has been lost.

Merely to fill the cavity with cement will not answer. The violent swaying of trees by the winds makes correct mechanical bracing of decay-weakened cavities absolutely imperative.

Correct mechanical bracing involves something more than just fixing bars and bolts in the cavity.

Every tree is different, and therefore the bracing of each tree must differ from the bracing used in all other trees, at least to some extent.

The tree in photograph No. 1, for example, required a combination of bolts and lock-nuts, reinforcing rods, and cross-bolts with lock-nuts above the crotch.

The tree in photograph No. 2 needed a backbone and rib arrangement of iron straps, plus torsion rods and anchors.

The tree in photograph No. 3 required a combination of bolts and criss-cross bolts with lock-nuts, torsion rods and chains.

The tree in photograph No. 4 was so weak that it required a complicated and complete system of internal bracing, including cross-bolts, criss-cross bolts, iron straps, anchors, torsion rods, iron backbone and ribs, lock-nuts, bolts above the crotch, plus chains and lag-hooks higher up.

Davey Tree Surgeons are the only men in the world who are really trained for this work

Every Davey Tree Surgeon is trained to the point of finished skill. He is allowed no responsibility until he has conclusively demonstrated his fitness And he must have shown himself to be a man of conscience, a lover of trees and a worker—a man fully conscious of the great responsibility that is his, when he is entrusted with the care of your priceless trees.

Davey Tree Surgeons are the only Tree Surgeons officially endorsed by the United States Government, which engaged them to save the priceless trees on the Capitol grounds and elsewhere.

They are the only Tree Surgeons endorsed by thousands of estate owners—prominent men and women whose recommendations you can accept with complete confidence.

And they are the only Tree Surgeons who are backed by a successful and responsible house, amply able to make good in every instance, and not needing, for the sake of temporary existence, to sacrifice in the slightest degree its high standards.

Write today for FREE examination of your trees

—and booklet, "When Your Trees Need the Tree Surgeon." What is the real condition of your trees? Only the experienced Tree Surgeon can tell you fully and definitely. Without cost or obligation to you, a Davey Tree Surgeon will visit your place, and render an honest verdict regarding their condition and needs. Write today.

The Davey Tree Expert Co., Inc.

509 Elm Street **Kent, Ohio**

(Operating the Davey Institute of Tree Surgery)

Branch Offices, with telephone connection: 225 Fifth Ave., New York; 2017 Land Title Bldg., Philadelphia; 450 McCormick Bldg., Chicago.

Permanent representatives located at Boston, Newport, Lenox, Hartford Stamford, Albany, Poughkeepsie, White Plains, Jamaica, L. I.; Newark, N. J.; Philadelphia, Harrisburg, Baltimore, Washington, Buffalo, Pittsburgh, Cleveland, Detroit, Cincinnati, Louisville, Chicago, Milwaukee, Minneapolis, St. Louis, Kansas City. Canadian Address: 22 Victoria Square, Montreal.

Davey Tree Surgeons

FOR *SAFE* TREE SURGERY

Every real Davey Tree Surgeon is in the employ of the Davey Tree Expert Co., and the public is cautioned against those falsely representing themselves.



"Defies Time and the Elements"



As the saying goes — "like water off a duck's back" — Drednaut Motor Topping is unequaled for its *waterproof* and long-wearing qualities.

Combine these sterling qualities with its smart appearance and you can realize why—

More "Chase" material is used on vehicles today than any other brand.

For the Top of Your Car—Specify

CHASE

DREDNAUT Motor Topping

L. C. CHASE & CO., BOSTON
NEW YORK DETROIT CHICAGO

Seventy Years' Leadership in Manufacturing

DITTMAN COLOR PRINTING CO. INC

House & Garden

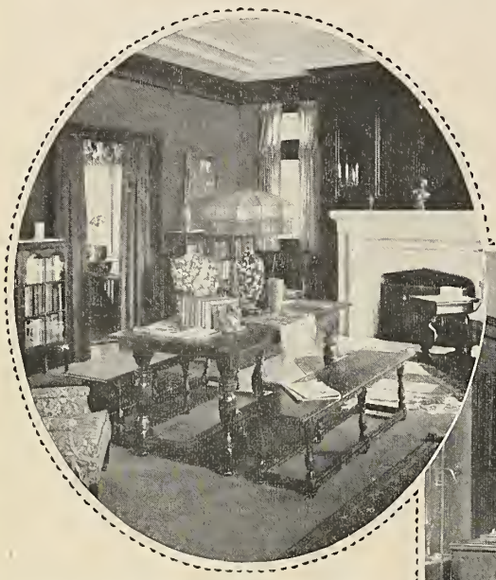


FALL PLANTING GUIDE

CTOBER 1917 CONDÉ NAST & COMPANY, Publishers PRICE 25 CENTS

STYLE TENDENCIES *in* NEW FURNITURE

A COLLECTION OF INTERESTING PIECES WHICH SHOW THE HEIGHTS THE MODERN DESIGNER IS ATTAINING—*From Berkey & Gay*



Restful informality attends the combination of these new, historically inspired pieces



This new Span-Umbrian furniture, with all the dignity and richness of colorful mediæval days, fits graciously into the modern home



Simple lines and the delicate touch of fine carving recall the beauty of old France

TODAY there is a decided tendency toward furniture which preserves adequately our artistic heritage in design, and which, at the same time, is expressive of our vigorous modern life.

HOW THE NEW NOTE IN THE LIVING-ROOM ORIGINATED

The more closely we analyze the modern treatment of the living-room, the more clearly we see that the newest tendency is towards a combination of varied styles.

That we are attaining in this country much of the informal, intimate background of the English living-room is due to the ability of our gifted American designers. From Berkey & Gay furniture it is possible for you to select pieces that are inspired by different historical periods, yet which have that kinship which makes their combination successful.

A DISTINCT DEPARTURE IN THEME FOR THE DINING-ROOM

One designer has struck a genuinely refreshing note in dining-room furniture as is evidenced by the illustration in the center.

This style is the latest expression of the originality of Berkey & Gay's designers. Back to mediæval Spain they went for the motif and so successfully have they bodied forth their new creation, that it stands today as the most vital modern representation of Spanish art in furniture.

In every piece of this new Span-Umbrian furniture, one notices a material departure from generally accepted forms. A delightful court cabinet replaces the conventional china closet, while the novel linen chest is convenient and extraordinarily attractive.

THESE NEW PIECES FOR THE SLEEPING-ROOM EXPRESS FINE OLD IDEALS

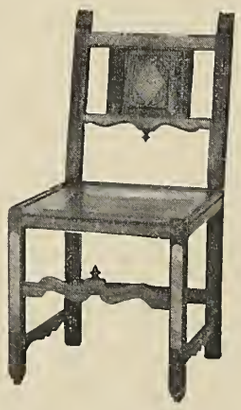
Perhaps the most difficult task fashion imposes upon the furniture designer today is the re-creation of historical ideals. Observe how successfully it has been accomplished in this new conception of the Louis XVI style—that design whose restful simplicity was welcomed by the gay court of Marie Antoinette, weary of ornateness. Just so, we find in this modern interpretation the welcome simplicity, the harmony, that give unending satisfaction.

Write Berkey & Gay for the name of a shop near you where you may see their new work, or ask at your favorite shop for a letter which will admit you to their permanent Exhibitions in Grand Rapids or New York.



What room would not gain distinctive charm from any of these interestingly varied new pieces, gracefully designed, beautifully carved?





Their Leaflet Library will save you mistakes—costly ones, perhaps. This consists of intimate talks on the new treatment of rooms, illustrated with over 500 pieces of furniture. It will be sent to you for $1.00. Write Berkey & Gay Furniture Co., 186 Monroe Avenue, Grand Rapids, Michigan.





New Wallpaper Prepares Your House for Winter's Social Activities

NATURE takes on her annual coat of tan, and the theatre of social recreation simultaneously moves indoors. Guests there will be in legion—critical, observing guests.

The house must look its best. Particularly the interior. Wallpaper will *put* it at its best. Newly papered walls and ceilings lend charm and cheer to the whole house.

Chase the gloom from every room with sensible, economical wallpaper. The change can be made quickly and at minimum cost.

That living-room, that dining-room — make them smile again. Wallpaper will do it.

There's probably not a room in your house but that would welcome the transforming touch of wallpaper in the hands of an experienced decorator.

Wallpaper has innumerable advantages. Carefully chosen patterns conceal all those little irregularities present in even the best-built homes.

Wallpaper accentuates the beauty of the woodwork. It permits that individuality of expression so essential to the person of refinement. It meets every requirement of interior decoration—meets it effectively.

Interior decorators and wallpaper dealers are now showing authentic 1918 styles in wallpaper. At probably no other time in the year will their stocks be so nearly complete, so diversified.

Consult your decorator now with views to having those rooms repapered—if not the entire house, at least that portion of it that seems to need it most.

Remember—wallpaper is the satisfactory transformer.

Wallpaper Week is October 1st to 6th.
1918 Styles are now on display.

ALLIED WALLPAPER INDUSTRY

Central Office, 169 Madison Avenue, New York



Home of Mrs. C. A. Verges, Christian Hill, Barre, Mass. *Architects—Baker & Parker, Boston, Mass.*

"CREO-DIPT" 24" Stained Shingles for wide shingle exposure used on side walls.
Color—Dixie White for whitewash effect.
"CREO-DIPT" 18" Stained Shingles in weathered gray used on roof.

Furnished by
CREO-DIPT COMPANY, Inc., North Tonawanda, N. Y.
Sole Manufacturers.



DOOR HANDLES

A few of our large assortment of modern designs. The most salable line on the market. Circular JK 82 illustrates the entire line. Sent on request.

P. & F. CORBIN
Division
The American Hardware Corporation
NEW BRITAIN, CONN.

P. & F. Corbin of Chicago | P. & F. Corbin of New York | P. & F. Corbin Division Philadelphia

A Great Opportunity

From present indications (September 17th) it appears that the intending planter of ***Holland Bulbs,*** Hyacinths, Tulips, Crocus, etc., will be grievously disappointed this Fall.

None of these bulbs, which usually arrive here in late August, has yet appeared, and while it is claimed that one bulb steamer sailed before the embargo was placed, there is no further definite news of it, and one report has this steamer recalled.

At best, this country will receive but a portion of its usual allotment if any, and planted late as they must necessarily be, the planter's success will be in diminishing measure.

Your beds being ready, why not plant this Fall at least a few modern Peonies, and by planting

PETERSON'S PERFECT PEONIES

(acknowledged the world's standard) from now until the ground freezes, you will be assured of having a splendid display of superb flowers early next Summer.

And if you place these in your permanent bulb beds, they may be safely transplanted next Fall if desired. *And, too, unlike Holland Bulbs, they will not "run out", but will continue to increase year after year.*

CATALOG ON APPLICATION

GEORGE H. PETERSON
Box 30 *Rose & Peony Specialist, Fair Lawn, New Jersey*



Home of Clarence A. Earle, Copeland Heights, Toledo, Ohio. *Architects—Mills, Rhines, Bellman & Nordhoff, Toledo.*

Thatched "CREO-DIPT" Stained Shingles used for Thatched Roof. Color as weathered straw.

Furnished by
CREO-DIPT COMPANY, Inc., North Tonawanda, N. Y.
Sole Manufacturers.

Working drawings of construction of Thatched Roof, standard specifications and instructions for design and construction of same, furnished on request by manufacturer.

Don't pay a nickel each for

Peaches and Pears

when you can pick them, ripe, off the trees

Fruit picked ripe from the trees is far superior in taste to that which you buy from the vendor's stand. Such fruit is generally picked green and allowed to ripen in transit. Fruit, deprived of the nutritious sap from the mother stem, sometimes for weeks, can never equal the luscious flavor of that freshly picked.

Go into partnership with Nature and let her provide winter luxuries for your table. Grow your own fruit and enjoy jams, preserves and jellies when fruit is scarce. Your home grown, home made preserves are infinitely superior to the higher priced "canned" varieties.

But when you plant, take care to plant sturdy stock of proven merit, that your forethought, expense and effort may not be expended in vain.

Hicks fine fruit trees, berry bushes, grape vines and strawberry plants are all of pedigreed strain. The most expert care has been devoted to growing hardy, healthy stock which is now just right for transplanting. Don't fail to plant a few currant, gooseberry and raspberry bushes.

Hicks fruit trees planted this fall will *gain a year's* growth over those put out next spring. You take no chance of loss because we assume all risk. *Hicks trees, big and small, are guaranteed to grow satisfactorily.* Send for catalog.

Hicks Nurseries, Westbury, L. I. Box Q Phone 68

DINGEE ROSES
Sturdy as Oaks

are always grown on their own roots. 68 years' experience. Satisfaction and safe arrival guaranteed. Our instructive book, **Dingee "Guide to Rose Culture,"** describes over 1000 varieties of roses and other flowers and how to grow them. It's free. Send today.

THE DINGEE & CONARD CO,
Box 1074, West Grove, Pa.



KRELAGE'S BULBS
FOR FALL PLANTING

After the close of the import season, we have arranged to supply a limited quantity of choice hyacinths, narcissi, Darwin tulips, etc., in popular assortment, from our New York stock. A list of these will be sent free on request.

J. A. de VEER, Sole Agent
100 WILLIAM ST. (Suite 856)
New York City



Farr's Superb Lilacs

For Fall Planting

Lilac-time is springtime at its best. One can scarcely conceive of a spring garden without Lilacs; every bush a mass of glorious colors, and filling the air with delicate fragrance.

Seemingly perfect, as were the old purple and white sorts, the master hybridizer, Victor Lemoine, touched them with his magic hand, and lo, from them a multitude of glorified forms and new colors appeared, with individual flowers and trusses more than doubled in size; with varieties early and varieties late, thus considerably lengthening the blooming season.

Ellen Willmott, with pointed trusses a foot in length and snow-white flowers nearly an inch in diameter; **Belle de Nancy,** soft lilac pink; the splendid early flowered giant, **Leon Gambetta,** with semi-double flowers almost as large and as perfectly formed as tuberoses. These are but a few examples of the more than 100 new varieties that I grow **on their own roots** at Wyomissing. All these new Lilacs are unusually free bloomers—far surpassing the old sorts. If you wish these rich blooms in your garden next spring, the plants must be set **this fall.**

Farr's Hardy Plant Specialties

(Sixth Edition, 1917-1918) describes Lemoine's new Lilacs, Deutzias, Philadelphus, Japanese and German Iris, more than 500 varieties of Peonies, Evergreens, and Rock-plants. 112 pages of text, 30 full page illustrations (13 in color). A book of distinct value to garden lovers. If you do not have a copy of this Sixth Edition, send for one today.

BERTRAND H. FARR, Wyomissing Nurseries Co.
106 Garfield Avenue, Wyomissing, Penna.

THE REAL ESTATE MART



GREENWICH, CONN.

or thereabouts

Ladd & Nichols

REAL ESTATE

Tel. 1717 Greenwich

ACREAGE, torn into ravine and murmurous brook: — mysterious in hemlock, fern scented and mossy; tempting to stock with wild things.

VIEWS OF LONG ISLAND SOUND, from miles of rolling ridges five hundred feet above our American "Inland Sea."

COUNTRY ESTATES, lording it from airy elevation over their domain of lawn and meadow, woodland and hilly distance.

Cool SHORE RESIDENCES, of reviving light breezes and tonic salt air.

Imposing Houses
Fastidious Houses
Impressive Houses
Tasteful Houses
Important Houses

FOR RENT FURNISHED from $500 to $20,000 for the season

Quaint old New England FARM HOUSES, irresistible in their appeal to be petted and painted, chintzed and china-filled.



CHARMING LITTLE FARM

Modernized Colonial House, old fashioned garden, large garage,

IN HILLS BACK OF RYE

Price $35,000.

Blakeman Quintard Meyer

50 East 42nd Street, N. Y. C. *Phone 2466 Murray Hill*

GREENWICH, CONNECTICUT

FOR RENT

GENTLEMAN'S Estate of 18 acres with beautiful grounds laid out in Lawn, tennis court, flower garden, terraces, beautiful shade trees surrounding the Residence, large variety of shrubbery and hedges. The Residence which is of Colonial Architecture consists of about 24 rooms—9 master's bed rooms and 9 tile bath rooms nicely appointed throughout. Premises in good condition.

Large Stable and garage with living apartments above.

Offered for rent to a desirable family by the year unfurnished. Owner would consider to leave floor rugs if desired. Premises located within 1¼ miles from station convenient to markets, clubs and schools in a choice residential section of Greenwich.

For further particulars apply to

THOMAS N. COOKE

BROKER IN COUNTRY ESTATES

Telephone 430

Smith Building GREENWICH, CONN.



RYE, NEW YORK

We can offer the above property at a great bargain. House is completely modern and very attractive. For full particulars apply to

BLAKEMAN Q. MEYER

50 EAST 42d STREET, NEW YORK

Telephone: Murray Hill 2466, or Rye 576

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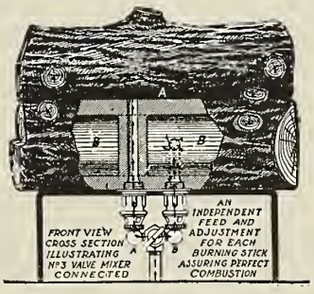
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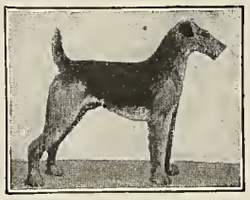




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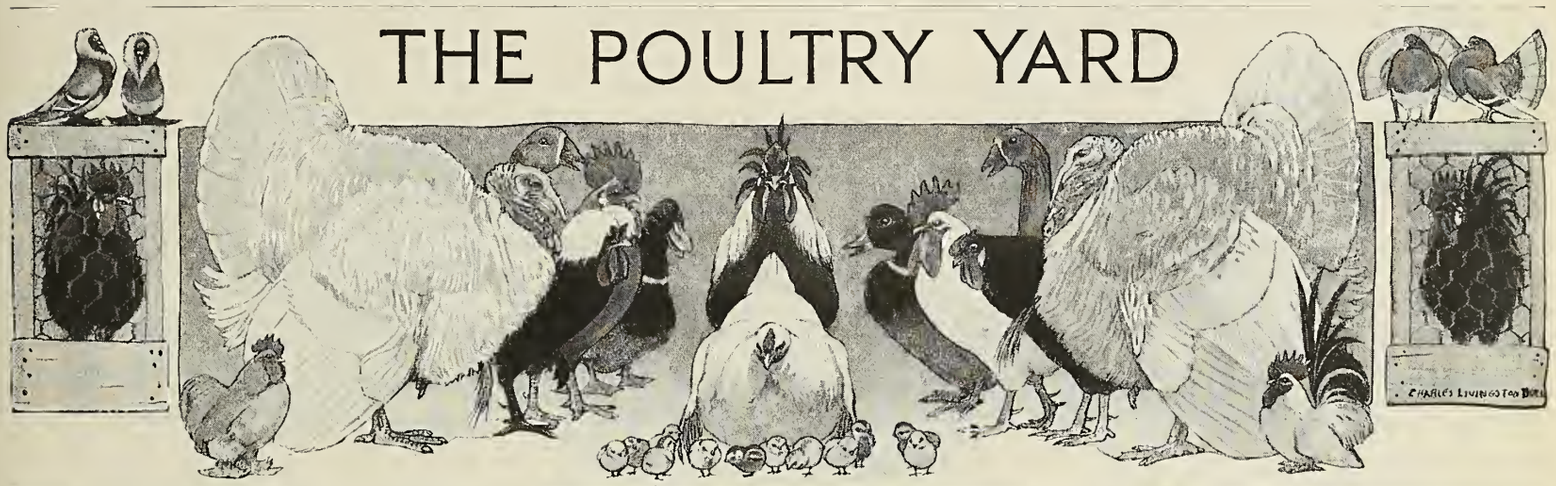
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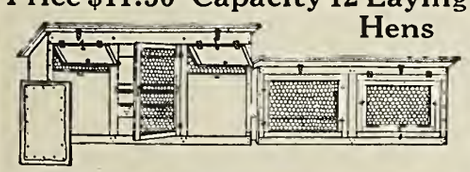
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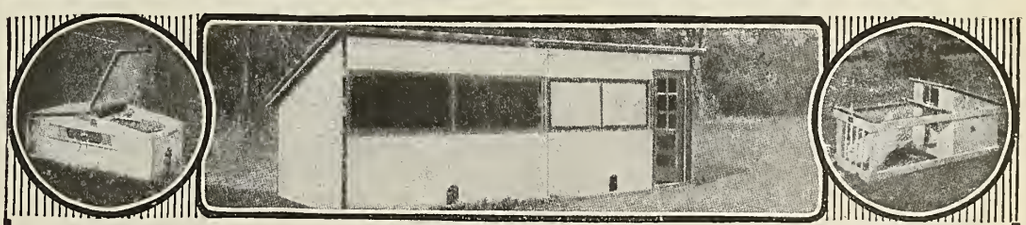
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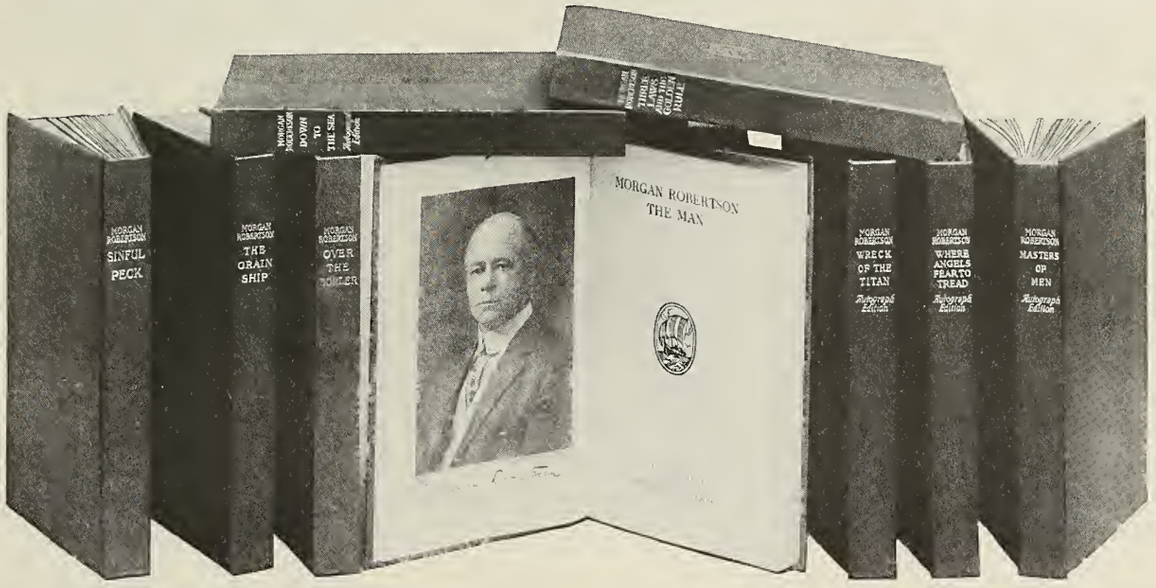
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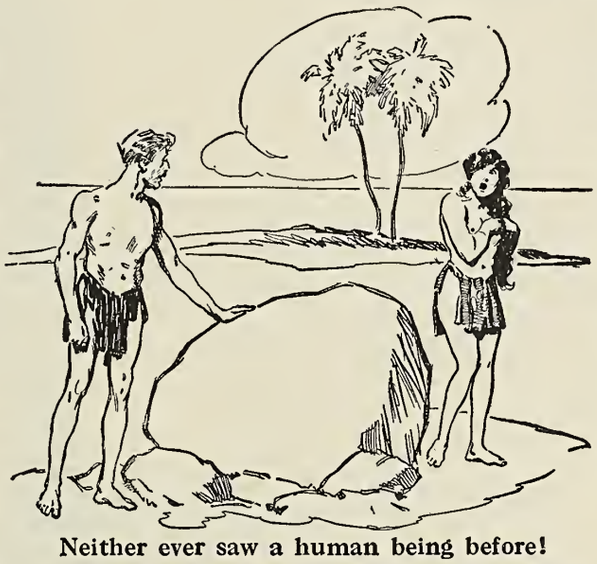
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NOVEMBER

House & Garden

The House Planning Number

What to expect of the architect; the decorative value of woods; which of the new hanging fabrics will fill your need; orchids that will grow for a smile; a Korean chest that will give the note of aloofness, of Oriental mystery that you've been looking for—these are just a few of the things that House & Garden has induced the thirty-one experts to tell you about in its November issue.



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If you haven't yet subscribed to House & Garden, remind your newsdealer to keep a copy of the November issue for you. So many people are thinking about building now that the House Planning Number is bought up early on news-stands.



Contents for October, 1917. Volume XXXII, No. Four

House & Garden

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RICHARDSON WRIGHT, *Editor*

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PLANNING THE HOUSE

THE two questions that arise when one starts to plan a house are: "What kind of a house does my life need?" and "What sort of a house will I be most satisfied with?" Of course there are hundreds of other questions, but these two are fundamentals. And because they are fundamental, the next issue of House & Garden has tried to present as many types and sizes of houses as possible and to explain the facilities and advantages of each. Half-timbered houses, stucco-on-stone, stucco on metal lath, brick, shingle, clapboard. Houses with big chimneys and little chimneys, houses costing a considerable sum and houses of moderate cost, all of them good architecturally, all good to live in.

To make house planning still easier, there will be articles on what to expect from your architect, how to plan for a greenhouse attached to the residence, how to handle the problem of the ceiling, and how to know and appreciate the decorative value of woods.



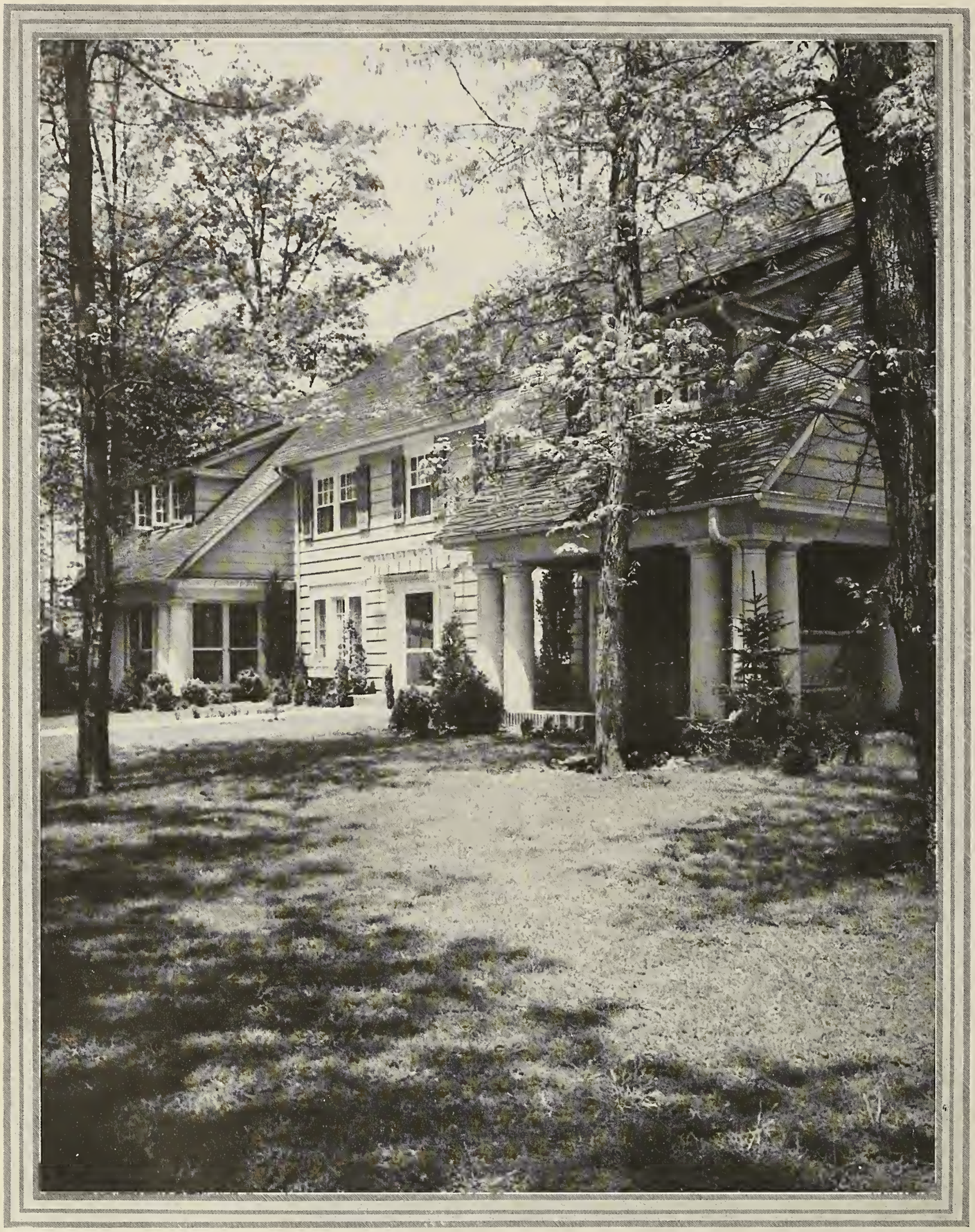
There is a little vest pocket house in November, made of shingle, built around a court. The very sort of house you hope some day to build

Planning the inside of the house is just as necessary as planning its architecture. Rooms must be the sort one's life demands, the sort one is most satisfied with. Suggestions for such rooms will be found in the Little Portfolio, in the article on Italian chairs, on the use of Korean chests in the modern home, the hanging of Spanish coverlets, the use of lace in interior decoration and the assortments of new pillows that the shoppers have gathered.

Planning the garden is the third problem for the complete home—the garden outside and the garden indoors. For the garden indoors there can be orchids—you will read of those easiest raised—and all manner of greenhouse plants. There will be trees on the lawn, and these too are considered in this issue.

It is difficult, *mes frères*, to tell in the short space of 387 words all the remarkable features of this House Planning Number, to tell of the expert who tells how to buy fabrics, and the article on slate roofs, and . . . Patience! It will be out before October ends!

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Gillies

A WHITE HOUSE IN THE WOODS

The walls are clapboard painted yacht white. The blinds are green. And the thatch shingled roof fades off into the branches with a green stain that the weather is daily softening. This is a scheme of a white house in the woods, the residence of A. W. Lippincott, Esq, at Kensington, Great Neck, L. I. Chester A. Patterson was the architect



IN SOUTHERN GARDENS

The Log of a Wandering Through Some of the Old and New Gardens of Louisville

A. CARTER GOODLOE

".....When ages grow to civility and elegancy, men come to build stately, sooner than to garden finely, as if gardening were the greater perfection."

—Francis Bacon,
"Of Gardens."

TO the truth of this observation by the grand old lover of gardens, Louisville can bear witness. From ante-bellum days she has been known as a city of "stately," ample residences. But not until recently have her gardens grown to a "civility and elegancy" commensurate with her homes. There were in former times, of course, even within the heart of the city, many old-fashioned gardens, attractive with a sweet, unkempt southern luxuriance, a varied mass of blooms and flowering shrubs; but of the finished, *soigné* gardens, such as one sees in the north and east, not one.

Only with the comparatively recent creation of handsome country places about Louisville, along the shore of the Ohio and in that Cherokee Park which Olmsted has pronounced to be one of the most beautiful natural parks in the United States, has the garden of this particular part of the south come into the fullness of beauty. Buffalo, Boston, New York and other eastern places have been levied upon for landscape architects to plan and perfect these "blue-grass" gardens, and the results, in most cases, have been charmingly successful.

Types of Southern Gardens

Two distinct types of gardens are seen about Louisville—one the old-fashioned, indigenous type, retaining an old-time, mellow loveliness, but perfected, brought up to date. The other—that of the modern garden, the exquisite product of generous means put at the disposition of landscape artists molding to their elaborately charming designs a peculiarly beautiful and fertile country.

It would be hard to say whether the gardens of those estates along the banks of the Ohio with their wonderful views of the broad river, or those from which the lovely wooded slopes of Cherokee Park are visible, are the most admirable. All have a fascination of their own.

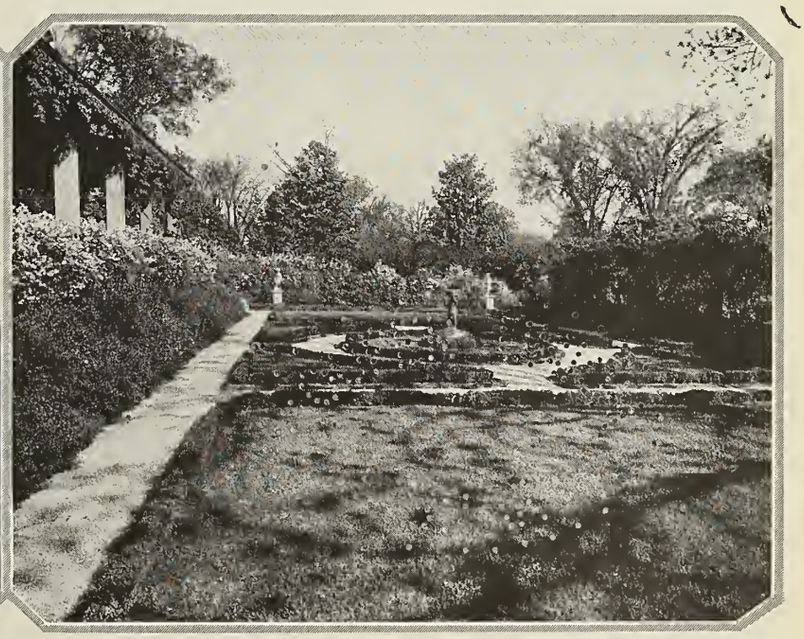
One of the most successful of the former is at "Winkworth," the home of W. E. Chess, Esq. The Buffalo landscape artist who designed this garden must have offered up a prayer of fervent thanksgiving at the perfect setting he found ready to his hand.

This garden, situated at only a moment's walk from the house, is yet completely detached from any architectural impositions. It is exquisitely complete in itself. A path, defined by splendid old box, leads to a shallow flight of stone steps from which one instantly gets a full view of this garden lying below and the delightful pool in the center. I know of no other garden about Louisville that strikes a deeper note of simplicity and informality, of tranquillity and privacy.

Evergreens of all varieties encircle this garden, forming an irregular, dark, cool background against which Madonna lilies stand straight and fair, and foxgloves, Canterbury bells, hollyhocks, the exquisite belladonna, delphiniums, Japanese poppies, lilacs, corn-



The great elevation of the terrace garden at "Lansdowne" and its outlook over the broad Ohio give it a peculiarly tranquil atmosphere



Among the notable "river gardens" in the city is the formal sunken garden at "Fincastle," home of Alexander Pope Humphrey, Esq.



The garden at "Winkworth," home of W. E. Chess, Esq., is the old-fashioned, indigenous type, of a mellow loveliness, perfected and brought up to date. It commands the farther reaches of the Ohio



Imagine just happening on "Edgecomb!" It is hid away behind walls, and you gain entrance through the pergola on this side

The approach to the garden at "Bushey Park," residence of C. T. Ballard, Esq., is a veritable pilgrimage down stately walks and through an iron grill gate to the restful simplicity of the broad tapis vert

flowers, iris, roses and a wealth of other flowers glow and burn.

The simple, natural beauty of the plan of this garden coupled with the apparent irregularity of the planting and the luxuriance of its rich color scheme, are really enchanting. Here nothing is forced, nothing distracts the eye and the interest to the exclusion of the garden as a whole. The pool in the center has entirely the effect of nature with its concrete contours softened and almost concealed by masses of creeping Japanese juniper.

A flowery afterthought to this lovely garden is the very wilderness of bloom stretching beneath it on the far side and reached by descending the stone steps just visible in the photograph. Here one literally walks upon a carpet of violets, while rambler roses, syringa and lilacs make the air heavy with sweetness.

"Lansdowne"

Still farther up the Ohio shore, at "Lansdowne," the home of S. Thruston Ballard, Esq., member of the committee working with the National Council of Defense on Economics, the landscape artist has had the happy thought of making the terrace to the left of the house, the setting of a garden. Around the vine-covered balustrade enclosing this terrace-garden are great beds of pansies, of heliotrope, of begonias, of standard roses, bordered with close clipped box. Stone steps lead picturesquely down to a lower level of greensward. From the rose-entwined "look-outs" of this charming terrace, one catches refreshing glimpses of the Ohio flowing far below. The tranquil note, which of all others is the most desirable in the garden, is here delightfully in evidence.

"Fincastle" and Others

Among others of these "river gardens" which are especially worthy of note are the formal, sunken garden at "Fincastle," the home of Judge Alexander P. Humphrey, and the garden at "Bushey Park," the estate of Charles T. Ballard, Esq.

"I do hold it, in the royal ordering of gardens, there ought to be gardens for all the months of the year, in which, severally, things of beauty may be then in season." One instinctively thinks of that artless, magnificent command of the great Bacon, when

walking in the garden at "Gardencourt" overlooking Cherokee Park. Such a wealth of changing, lavish bloom, such generous amplitude of setting and ornament, but all so deftly subordinated to natural beauty and good taste!

When strolling under the rose-covered pergolas one is further reminded of the canny writer "Of Gardens." "For the side grounds you are to fill them with variety of alleys, private, to give a full shade, some of them wheresoever the sun be. You are to frame some of them likewise for shelter, that when the wind blows sharp you may walk as in a gallery."

On two sides of this delightful garden, one may walk "as in a gallery." These pergolas, running east and west, terminate in charming tea-houses connected by a curved pergola. Between them plays a fountain in bronze designed by the late Helen Farnsworth Mears.

In June the predominant note of this garden is white. Perhaps it is this fact that makes it a peculiarly lovely "morning garden."

Near "Gardencourt" is "Edgecombe," the home of F. M. Sackett, Esq., where we find a garden that is not only charming, but a surprise. The noted landscape artist of this garden believes in surprises and his success justifies his faith. One comes upon this "secret garden," at the end of the grassy walk quite unprepared for it. It is enclosed in high walls — covered here and there with the lovely, prolific Hiawatha rose — which make an effective background for the flowers flaunting their colors against them.

At one end of the garden the prevailing note is white — long rows of lilies and, opposite, the magnificent white Miss Lingard phlox. An effective combination of pink and white double hollyhocks and belladonna is seen on the north side near the fountain while a great bed of Van Fleet and Silver Moon roses nod at the west end. Wistaria and Mrs. Walsh roses cover the pergola.

This garden is only three years old and has made a splendid beginning but, of course, for many years yet it will steadily grow in beauty and luxuriance before it comes to its best.

Of the charming, old-fashioned type of garden, so much seen about Louisville, two of the most delightful are the gardens of Mrs. Harry Bishop—who is by way of being a great amateur of the

(*Continued on page* 64)

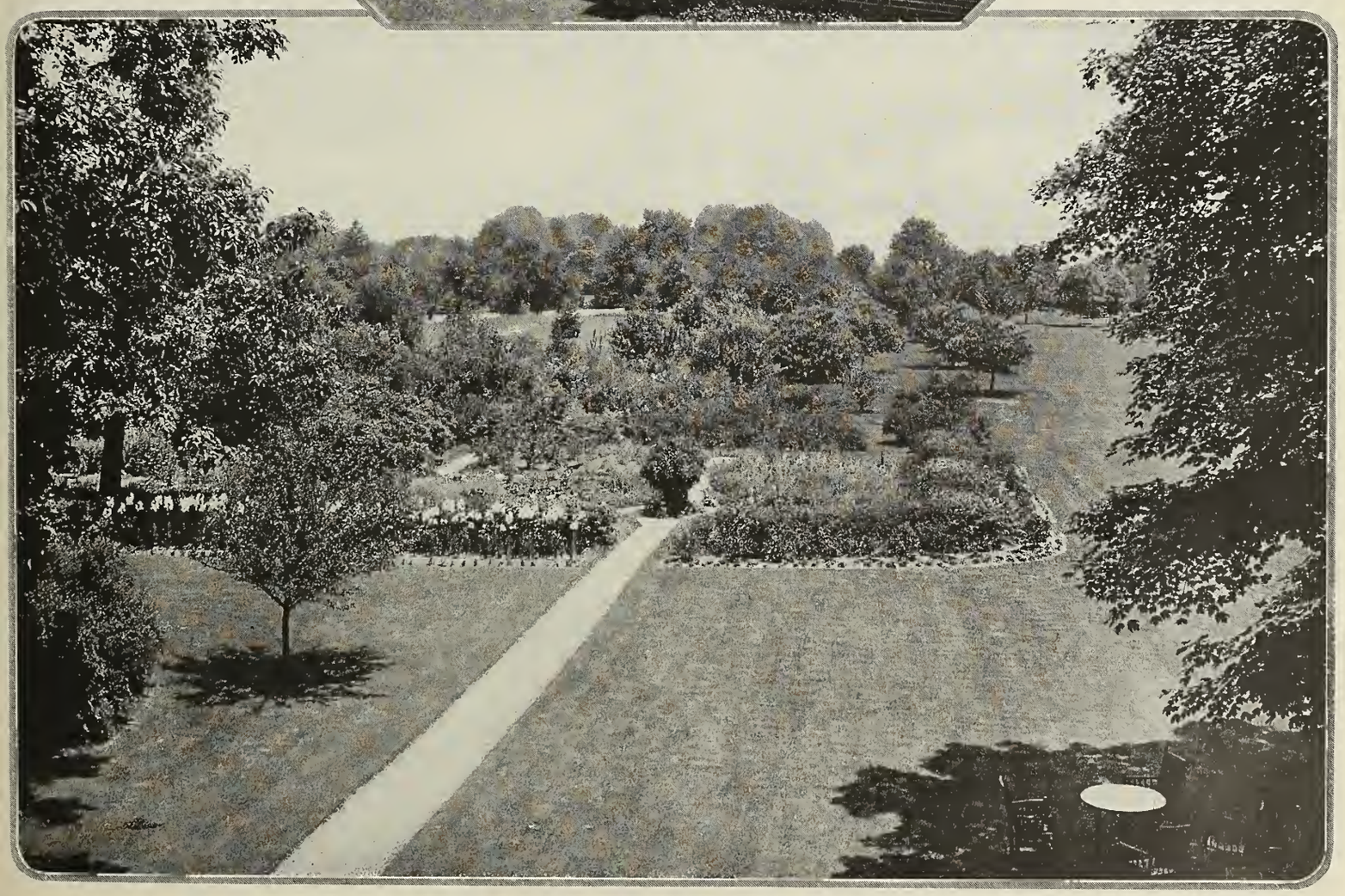


"Oxmoor," the home of William Marshall Bullitt, Esq., was laid out originally in 1787. *The tree at the end of the walk is a pecan*



Along two sides of "Gardencourt," the home of the Misses Norton, runs a galleried pergola with a tea house in the corner. The predominating June color is white

One of the most attractive old-fashioned gardens in Louisville is that of Mrs. Harry Bishop, who is well known as an authority on the culture of peonies





The architect's careful study of the texture and color of the materials, and the projections and reveals of cornices, mouldings and surfaces resulted in some rather unusual shadow effects. This is especially true of the dining porch which connects with the terrace on the south overlooking the garden. Above, a loggia serves the double purpose of sleeping porch in summer and sun parlor in winter

THE RESIDENCE OF WALTER M. SCHWARTZ, *Esq.*

CHESTNUT HILL, Pennsylvania

ROBERT R. McGOODWIN,
Architect

Photographs by Roger B. Whitman

♦

The house is built of local stone covered with smooth plaster. Dressed surfaces of this stone appear in the base and at some of the openings, giving the façade character and solidity. The architecture is generally the modern English country house style with Italian and French touches worked in. Every living room, except the service, overlooks the garden and enjoys the southwestern exposure, which is cool in summer and warm in winter. Large French windows and a general increase in fenestration over that on the north side can be noted on this façade



In the composition the service wing and garage are segregated, with the service yard between, making a convenient arrangement and one that does not detract from the main entrance on the drive. The rounded doorway with its dressed stone trim and white paneled woodwork adds interest to this entrance, interest that is further enriched by the touch of wrought iron in the lamp and the row of casement windows placed directly above



The terrace is defined by a low stone coping accented with formal bushes in boxes placed at regular intervals. Simple lattice has been used to relieve the white walls. The terrace door is sheltered by a hood



The entrance is on the north façade, therefore the small fenestration serves the double purpose of protection against the winter cold and conserving the privacy of the owner. At the same time it provides big, unbroken wall spaces, creating an air of dignity and staunchness. The chimney stacks afford an interesting study. Their scale and style are in perfect keeping with the rests of the architectural detail. Slates, laid irregularly, make a roof of rich color and texture. Such details in composition, whether in a large house or a small, measure the success of its architecture



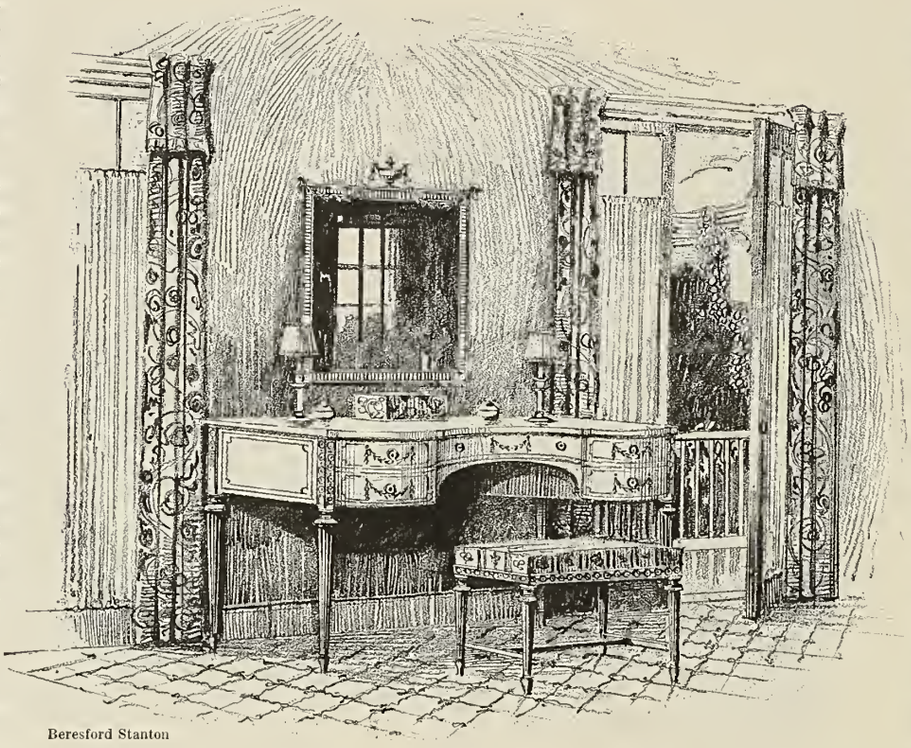
THE FOUR CORNERS *of* THE GUEST ROOM

Bed, Chaise Longue, Desk and Dressing Table—These Create Complete Comfort and Convenience in the Lodging for the Night

E. L. H. RENNIE

THE guest room is a gauge of a host's hospitality. Modern ideas of comfort and convenience have killed forever the cold and forbidding "spare" room of a past generation.

Each of us, at least such as is of New England origin, has recollection of a chilly north chamber whose shades were continually drawn, of a corner washstand and of an old mahogany bed of huge dimensions. In spite of a faint delightful smell of old lavender from the linen and the prim crispness of muslin curtains, an atmosphere of restraint and frigidity pervaded all. It was a room in which to pass the night, nothing more; there was no temptation to linger longer than absolutely necessary.



Beresford Stanton

Almost the first essential the guest wishes for is a dressing table with commodious drawers and broad mirror. It should have adequate lighting facilities

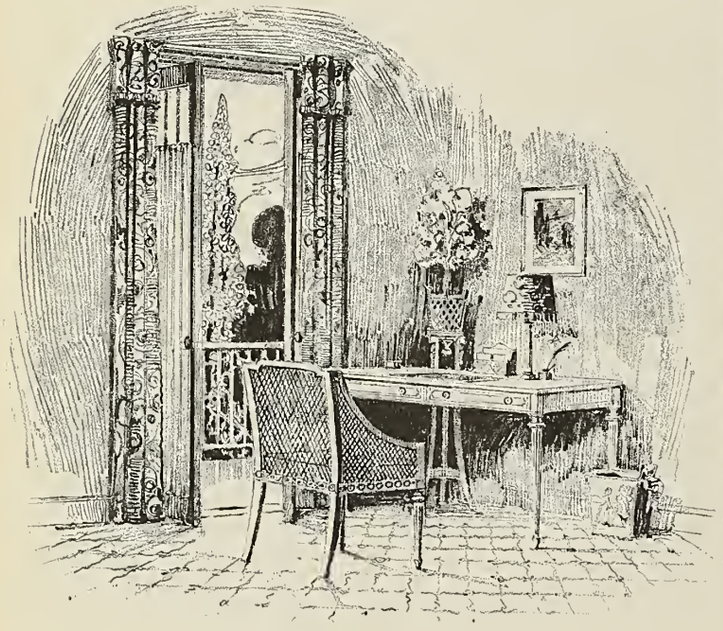
Guest Rooms Today

How different is our guest room of today with its charming air of welcome, comfort and ease. The gay chintz curtains. The comfortable arm chair placed so that from it one has a delightful view of the garden—if the house is in the country. The daybed—that indispensable article of modern furnishing—placed conveniently near a table with a few books and a lamp of some sort so that one may have the best light for reading both by night and by day. The writing table fully stocked with stationery, stamps, etc. The bed—and it is always a soft, luxurious one—with its bedside table and night light, and, ten chances to one, a private telephone. And above all, harmony of color and design from the carefully keyed floor, walls and hangings to the smallest detail of lamp shades and minor accessories.

Long since has the corner washstand passed on to oblivion and in its place one has the perfectly equipped bath adjoining his bedroom. Nothing that would add to one's comfort has been forgotten.

One enters the room with keen pleasure and leaves with profound regret, thanking the fates that he was born in time to enjoy 20th Century comfort.

The picture just painted is true not only of wealthy homes but also of homes of men of moderate means. Solicitude for one's guest is the custom, not the exception. Motors and the ease of traveling by modern railroads have made the guest ever-present instead of occasional. One no longer thinks whether or not he will ask So-and-so to spend a day or two with him; it is rather a case of his being called to the telephone and hearing that So-and-so is in town or very near it and wants to know if he can be "put up" over night. Consequently these conditions have tended to make one consider the guest room a vital feature of his house.



Privacy for correspondence is another requisite of hospitality. The guest room should have its writing table with every facility provided

Having all these considerations in view let us try to make an outline of the primary things to be considered when planning a guest room. As it is a bedroom it will necessarily be more or less intimate, but let it be intimate without being too personal, for we must remember that the room is not for any particular individual but for any guest who chances to remain overnight and occupy the room. Once when playing the role of favored guest, it was my fate to be assigned to the best guest room. One of my vices is a habit of waking early in the morning. It was an occasion when I had to appear sane, so a walk before breakfast was out of the question. There was not a readable book to be seen nor any writing material. I was forced to lie in bed and gaze upon a collection of photographs of various members of the family taken at various ages. Then and there I declared forever against photographs in a guest room.

Furniture for Comfort

Then there is the matter of comfort. Study well the position of each piece of furniture so that it may perform its function most efficiently—we are still slaves to efficiency.

First, we must have a bed, or if the room is large enough, there may be twin beds. Above all the bed must be comfortable. Now-a-days there is no excuse for a hard or lumpy bed.

Then there is a dressing table which must surely be placed where the guest may have a good light by night and by day. Sometimes we may eliminate the dressing table and have instead a chest of drawers, but be sure that it is not too high and that the hanging mirror on the wall is placed so as to obtain the best light.

Next in importance is the day bed. When one comes in from tennis or golf, or whatever it may be, one has the desire to stretch out for a few moments and relax before dressing for dinner. Most probably the bed has an attractive and dainty cover of chintz and it looks so smooth and trim one dare not lie upon it. This is the moment for the daybed—of course it has many other excuses for existing—and I think the vast army of guests will all agree it is a most valuable addition to their comfort.

Then there would always be a writing table of some description well supplied with pens, ink, stamps and stationery; at least one comfortable chair and a night table to be placed beside the bed. These articles make the ground work on which to build one's room and on which depend one's guest's creature comforts and enjoyment.

There is something else to be considered, however, beside comfort, and that is color. Harmony of color is essentially important. A room containing every imaginable comfort, convenience and luxury may be so inharmonious in color as to prevent any human being from resting one second within its four walls. No excuse may be offered today for not having an attractive color scheme. One may obtain the widest range of color in any variety of fabrics and at almost any price one's purse will permit.

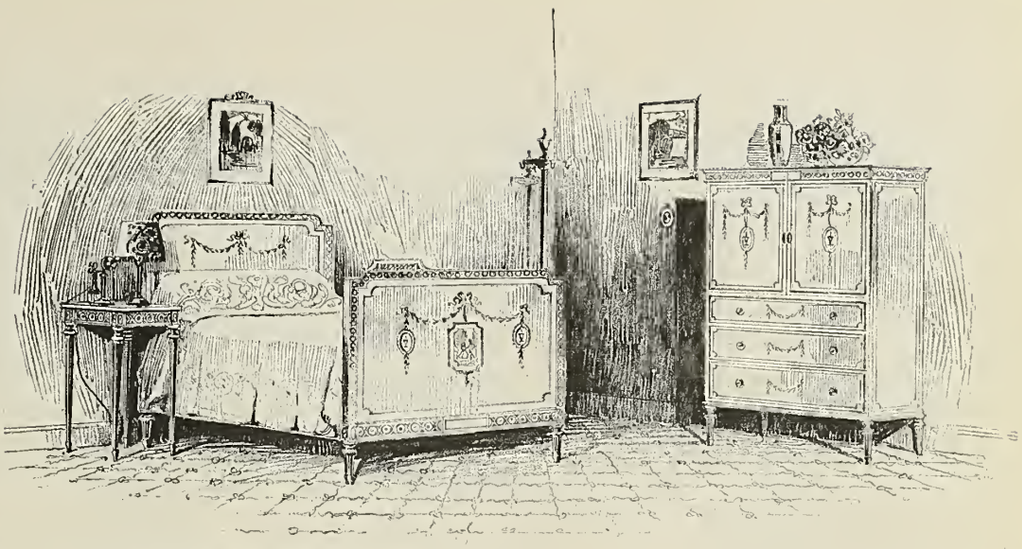
If the room has a southern exposure cool colors such as blues, greens, mauves, etc., may be used effectively; a northern exposure demands warm, luminous colors, such as orange, yellow or red. Exposure is an all-important factor in deciding the room's color and should be studied most carefully.

Fortunately, people can exist now without mahogany and the guest room is one place where the attractive painted furniture so easily obtained during the last few years may be used to very great advantage. It is well, however, when considering painted furniture to bear in mind that brilliant colors are difficult to handle and unless one is employing an expert to assist her it is advisable to keep the ground work fairly neutral. By that I do not mean the so called "putty" shades, but neutral tones of blues, greens, yellows. Bright color may be introduced in the decorations and in the hangings. The room with painted furniture is especially adapted to the use of the many interesting and attractive linens and chintzes obtainable today in the shops.

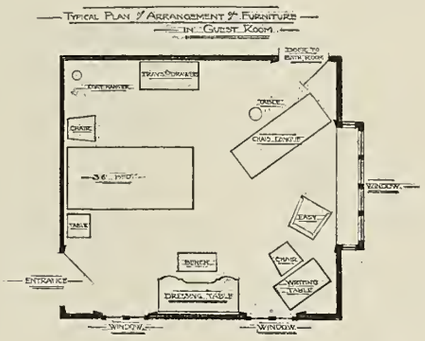
Floors and Walls

Of equal importance with furniture and hangings is the treatment of floor and walls. There will always be a division of opinion as to whether or not it is best to cover the floor entirely or to use a rug showing a margin. This is to be decided solely by personal preference. In these days a room may be carpeted entire, the carpet seamed and fitted exactly or made to order without seams, and laid with pins and sockets making it as readily removable as a rug; and there is certainly something exceedingly restful about a bedroom whose floor is completely covered. Carpet may be obtained in almost any colors desired, and seamless rugs made to order to match every shade and color of the spectrum. Soft, more or less neutral shades for floor, walls and ceiling are usually the most successful.

The walls may be painted and paneled attractively or else papered. The wall-paper houses are producing some charming and delightful papers in an unlimited range of color, and papered walls, of course, permit a more informal arrangement than walls which are paneled, as the placement of the furniture must necessarily be governed to a large extent by the paneling. The ceiling should be kept in tone with the side walls.



A comfortable bed with a bedside table and light and a set of trays and drawers comprise the third requisite



The grouping of the furniture has much to do with comfort. This shows the plan of the room illustrated

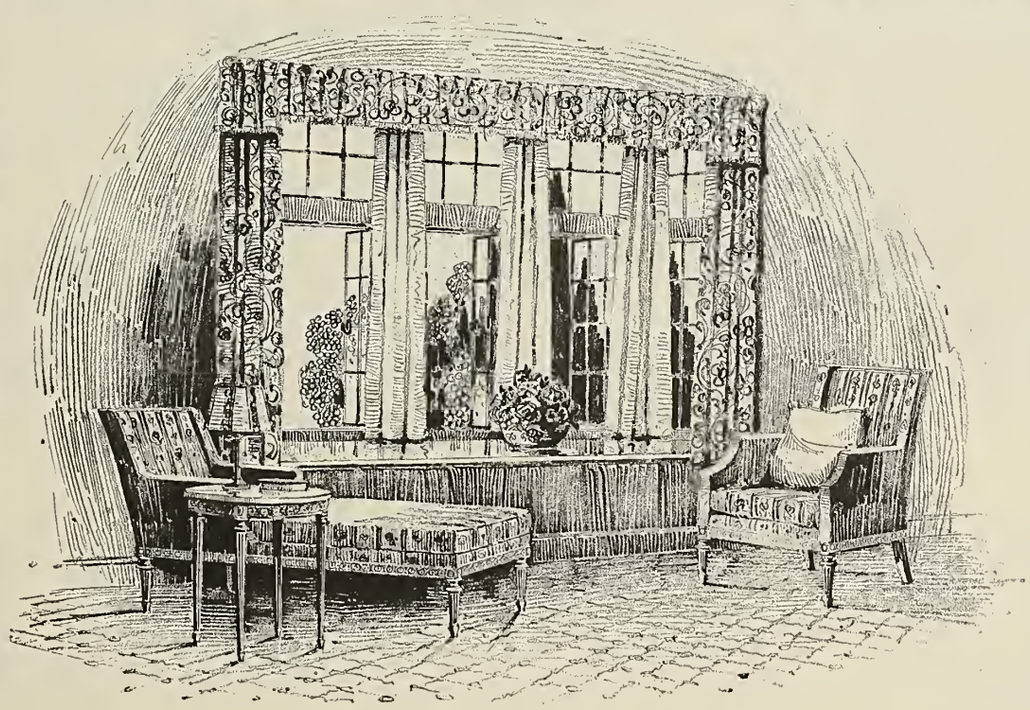
There is a small touch frequently overlooked in this country and that is the use of flowers. A few flowers add greatly to the human atmosphere of any room, and there is nothing which creates more of an impression of solicitude on the part of a host than some flowers carefully chosen and tastefully arranged in the guest's chamber. English people understand this well and always have plenty of flowers in every room. This doubtless plays a large part in the livableness of their homes.

In a previous paragraph I took occasion to register my objections to personal photographs in a bedroom. But if photographs are not the things to use, what sort of pictures should be on the walls? There is nothing daintier or more pleasing than a French print for this purpose. One or two well chosen subjects properly framed will enliven the guest room wall—and doubtless enliven the guest.

Books and Magazines

Although it may seem in poor taste to acknowledge it, I believe that each of us, when we have closed the door of the guest room behind us for the first time, assumes a critical air. We are left alone with things more or less personal to the host. And because that is so the host should exercise the utmost care in the selection of small details. I am thinking especially of the books and magazines in a guest room.

Now no guest room is complete without some reading matter, and the sort of bedside literary hospitality we offer a guest will be indicative of the sort of hosts we are. I know of nothing more appalling than to find on the guest room bedside table a pile of pious works. Often enough they are devout books that a previous generation found of great spiritual stimulus and attested to it thereto by marking favorite passages. The guest cannot help prying into this secrecy, but she should not be given the opportunity. A religious book or two is perfectly acceptable; some of us would be lost without it. The rest of the books should be volumes that can be read in snatches and picked up and dropped at will. The more unusual the selection of books, the more the guest will appreciate them.



And the fourth thing the guest appreciates is a chaise longue and a deep chair where she may take her forty winks before dinner

YOUR GARDEN BALANCE SHEET

BY October work in the garden slows down. Fields turn from green to dun. Crops that once flourished on hillside and valley are hidden away in barn and byre. The constant urging of Nature is stilled; it is drifting off into the sleep of winter, the sleep that will restore strength and energy for the coming year.

Unquestionably this is the saddest season of the year for the man who has devoted long hours in bringing his garden up to perfection. But it can also be a season of great profit to him. For this is the time to take account of the year's profit and loss, the time to make up the balance sheet of the garden.

THE necessity for making war gardens was one of the most remarkable blessings in disguise that has ever been visited upon the American people. Thousands of men and women who never gardened before were moved by the patriotic impulse to grow their own vegetables and thus lighten the burden thrown on the farmers. In all sections of the land waste stretches were faithfully cultivated, and in many places lawns and flower gardens were dug up and laid down to potatoes, beets, corn and the other more humble but necessary growing things.

Not all these gardens were a success. Hundreds of "potatriots" lost interest when hot weather began to make garden work uncomfortable, or when disease and pest gained an inroad on the tender crops. Some of the failure was due to ignorance of soil requirements, some to the methods of cultivation, some to the whole broad concept of gardening itself. These discouraging lessons were costly in time and effort, but they were no more costly than the lessons learned by men and women in other kinds of war work.

The main benefit and doubtless the biggest was the fact that Americans fell into the habit of gardening. They suddenly learned that there was a wealth beneath their feet if only they took the trouble to dig it out.

A CERTAIN man, learned in financial matters, tells me that there are many things that can never be put down on a balance sheet, that behind the rows of figures are tales of high adventure, and noble sacrifice and the pictures of beautiful and terrible experiences. Much of the same things will be written between the lines of your garden balance sheet. There is more to your profit than the many bushels of potatoes and the many messes of greens you gathered from your patch; there is more to your loss than that row of corn and that batch of beans the cutworms ruthlessly destroyed.

Put down in your profit column the fact that you have discovered the pleasure of gardening. This means the cleansing touch of rich soil on your hands and the fragrance of newly turned earth in your nostrils. It means the caress of the warm sun on your back and the cool of evening in your face. It means a friendship with strange personalities whose life has hitherto been a sealed book to you—gardeners and growing things.

GARDENERS are as clanny as fishermen. They distrust the stranger and the amateur. They listen to your tales with suspicion, and not until you have proven yourself one of their own kind do they take you into the circle of their friendship. The war has extended this circle. It means that many more people than ever before will feel the stir of each new April through their bodies and become intimate with earth.

And the friendship with growing things means the opening up of a complete new world to you. What man or woman but has felt, as he watched the weakly blade develop into sturdy stalk and the blossom set to burnished fruit, the tremendous mystery of Nature's way? Is this banal? Not at all. The man who scoffs at it may live on in his blindness. The garden is a great uncharted sea, and he who would venture upon it has many a splendid experience ahead. Here are new lands and new peoples, new birds and new beasts, new codes and new principles. Set foot on those shores, and henceforth you journey by a new way.

BY no means will war gardening stop with this harvest. Should peace come tomorrow, the necessity for Americans to raise their own little store of vegetables will be quite as acute as it was this year. Perhaps even a greater burden will be thrown on our farmers when the days of restoration and the feeding of famished lands shall commence. Even if this circumstance did not exist, why should gardening of this sort be simply a temporary heroic measure? Is it to be expected that once men and women have found the benefit and profit from gardening they will let the opportunity slide by?

SIT down one of these autumn afternoons and cast up your war gardening accounts. Figure out actual costs and actual profits in dollars and cents. And then balance the books.

They will show a loss? All right. Then put against that loss those things which cannot be set down in figures. Put down the pageant of the seasons that you have witnessed, the strange loveliness of new buds, the flaming of poppies in wheat fields, the caricatures that Nature makes in root grotesques, the hardened muscle and the sun-browned arm, the pride of the early crop, the dry heat of mid-day and the crisp coolness of autumn nights. Put down these items, and then see what the balance sheet will show!

DOWN THE DALES THE AUTUMN GOES

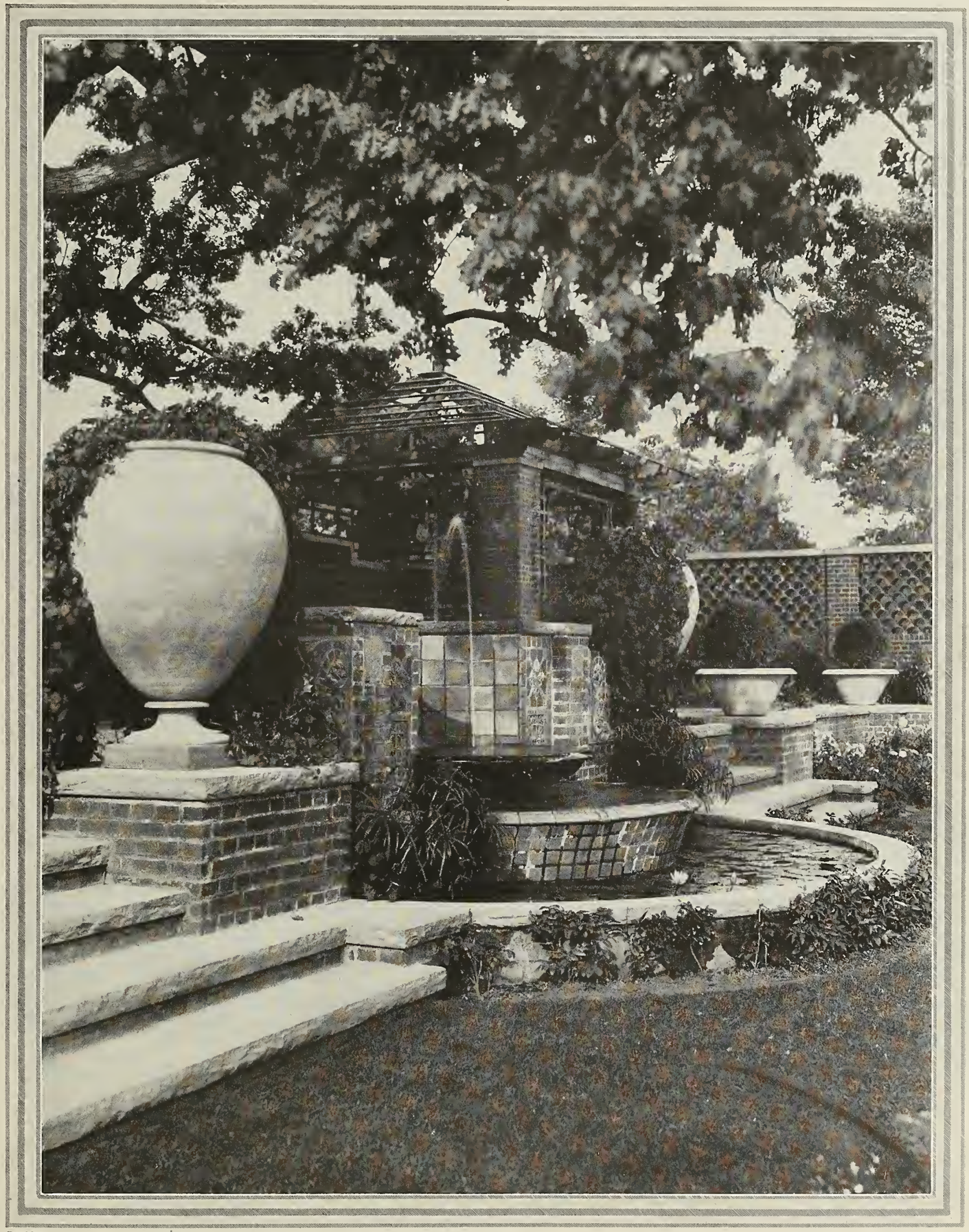
Down the dales the Autumn goes,
 Fair as only she is fair;
 Glints of amber in her hair,
On her cheeks the tints of rose;
In her wide and wistful eyes
 Gentian colors such as look
 From the mirror of the brook
When the noon is in the skies.

To the song of bird and stream,
 Melody of cricket strings,
 And the pine's low murmurings,
On she moves as in a dream,
Bearing dreams of long repose
 In the dim white halls of Sleep;—
 With no harvests left to reap
Down the dales the Autumn goes!

—CLINTON SCOLLARD.



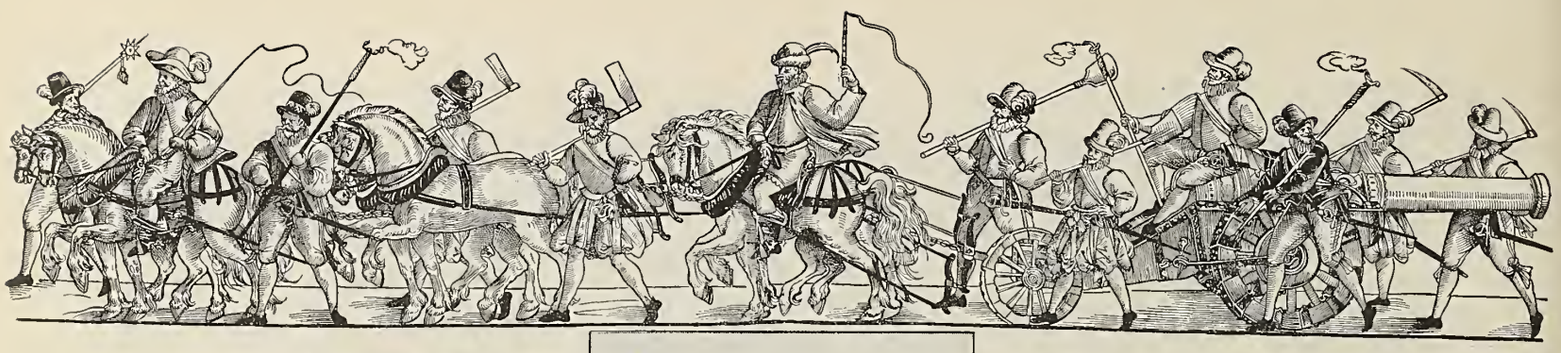




Buckley

TILE AND CEMENT IN GARDEN STRUCTURES

Combined in a proper degree with good planting, garden adornments of tile and cement have few equals. Pools, fountains, vases, tea houses, pergolas and walls all lend themselves to these two treatments. Both have been used in a variety of ways in this garden at Franklin, Mass. Fisher, Ripley & Le Boutellier were the architects



A Nuremberg woodcut cartoon of 1592 shows the artillery used in those days, an interesting contrast with the modern battery

(Below) "The French Invade Us," an English cartoon by James Gillray, who is generally regarded as the most eminent of English caricaturists





Such old war prints as this Nuremberg example are to be found in reproduction. Their decorative possibilities are obvious

(Below) In the time of Louis XV French artists, like artists today, devoted their patriotic energies to turning out recruiting broadsides



(Right) "The British on Spionkop," a Boer War cartoon by Caran d'Ache, the French artist, who died but a short while ago





(Left) "Bravo, Belgium!" an anti-Hun cartoon by F. H. Townsend in Punch. Townsend's work is well known on this side

(Below) A symbolic Napoleon cartoon by Thomas Rowlandson, a celebrated English designer and etcher (1756-1877), published in London 1815. As a caricaturist Rowlandson ranks with Gillray



(Below) "The People's War," an etching by Alphonse Legros, a noted French etcher. Published in Paris in 1900, it is almost a prophecy of some of the things which are coming to pass today

(Center above) A print by Nicholas Touissant Charlet, the noted French lithographer

Military costumes of the 15th Century shown in a copperplate engraving by Dürer





(Below) A woodcut by Hans Sebald Beham (1500-1550) depicts an exodus of non-combatants from a war district. It has almost a modern meaning

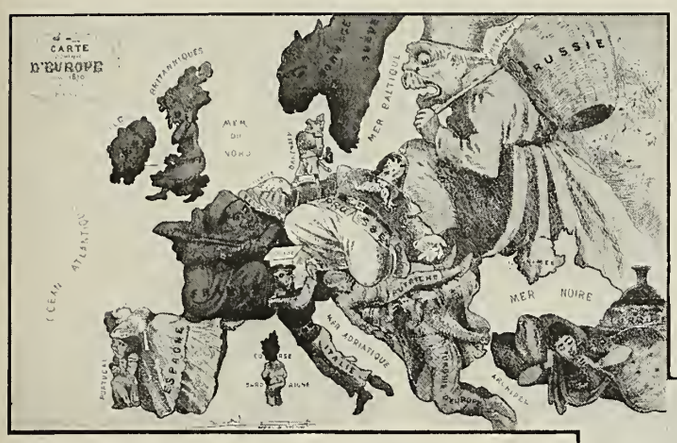
Framed in long panels, such prints as Beham's below and the Nuremberg print above would make interesting spots of relief on the library wall



THE MIRROR OF MARS

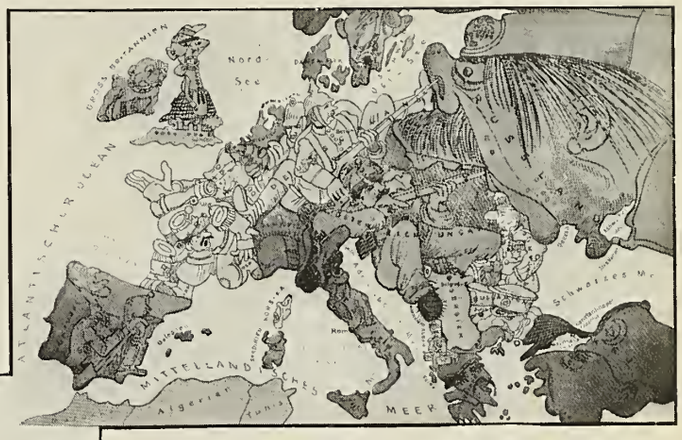
War As It Is Reflected in the Cartoons and Prints of the World's Campaigns—A Timely Hobby for the Print Collector

GARDNER TEALL

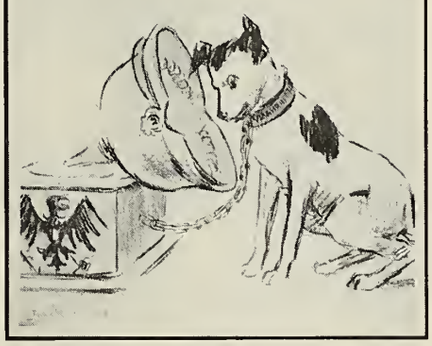


The caricature war map is a favorite device of cartoonists. This was issued in France in 1870

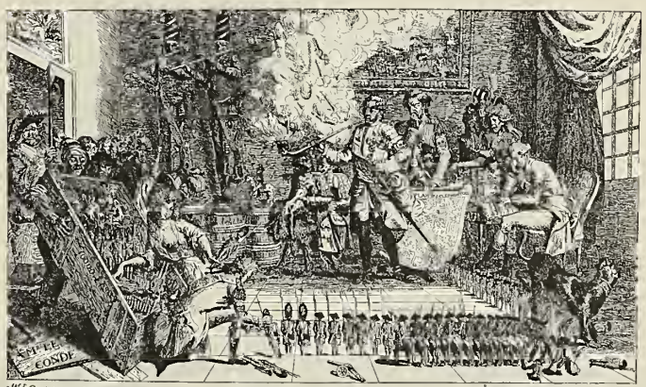
"His Master's Voice," by Raemaekers, the noted Dutch artist, who has conducted a tireless warfare against Germany



From the French map of 1870 *the Germans took inspiration for this war map of Europe in* 1915



(Below) The Grand Army of the Prince of Condé, a French military cartoon of 1791



(Below) A rare woodcut panorama by Hans Schäuffelein (1490-1550). *Excellent reproductions of the rare originals can, of course, occasionally be found*

As the collecting of prints presents so many varied and interesting aspects, one seeking a hobby could scarcely find a more sparkling star to which to hitch wagon.

The world's supreme masterpieces in any art are rare enough, and this applies to the chief works of the most famous engravers; they are almost unattainable, and then almost priceless. But to enjoy print collecting one does not have to yearn for the scarcest Mantegnas, the most incomparable Dürers, or the first-state Rembrandts. Indeed, enviable pleasure is to be had from a collection of prints that would be within the means of even the most moderate purse.

Prints occupy so little room, as compared to other objects, and are so easily cared for, that their collecting invites the attention of the hobby-seeker who has not a great deal of space available for the housing of a collection. What a pleasure it is to go into a house and find among the pictures on the walls fine and interesting engravings by recognized masters, prints that have a history and unique interest!

It is true that the smaller towns throughout the country do not offer much material for the collector, but once one becomes an initiate in the simple prime mysteries, finding them becomes a much less rare event than finding almost any other collectable things. Besides one may always obtain batches of prints from the dealers in the city. Arthur Hayden's "Chats on Old Prints," an inexpensive book, forms an excellent and practical introduction to the study of prints in general.

War Cartoons

Perhaps no class of prints more absorbs print-lovers at the present time than that of military prints. The mirror which engravers have held up to Mars since first they essayed their art has reflected every phase of military history, as well as every phase of opinion concerning the business of war. But we must not suppose that all prints in this category devote themselves to battles and bloodshed. The caricaturists of the five centuries of engraving have given us much that is amusing, and alongside "Les Misères et les Malheurs de la Guerre," by Callot, or Goya's grim and terrible "Disasters of War" we have our Gillrays, our Rowlandsons, our Bunbury's and our Cruikshanks with their wit, their entertainment and their amusing though trenchant satire.

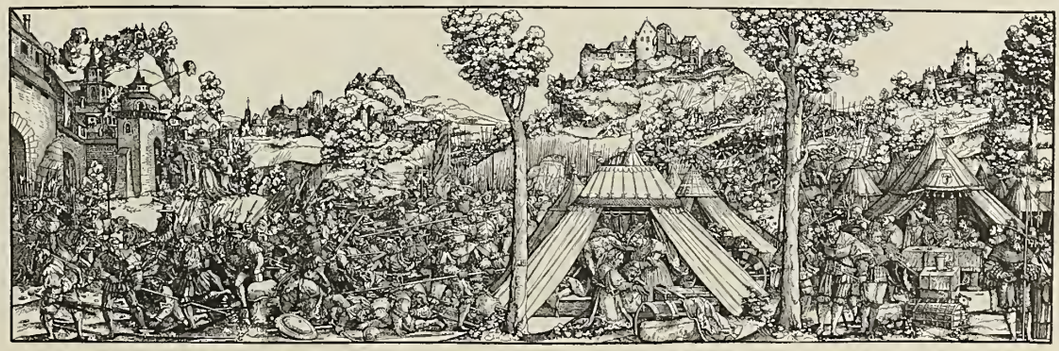
The earliest example of the engraver's art that we can date with certainty was produced in the year 1446. From that time onward print-makers flourished. Many of the early woodcuts and the copper plate engravings of the *primitifs* concerned themselves in subject with military things. We owe to these early engravers far more of our knowledge of the manners, customs and pursuits of their time than we do to the paintings that have come down from times past.

Print Prices

The uninitiate may imagine that *all* early prints are of excessive rarity; but this is not the case. Woodcuts of the 15th Century are rare enough, it is true. There is more chance with the woodcuts of the 16th Century. Not more than a year or two ago, for instance, I picked up a very presentable impression (original) of "The Tournament," a woodcut by Lucas Cranach, engraved in 1506, for less than $5! Of course such luck does not come to one every day;—if it did there would be no high peaks of thrilldom in collecting!

Some of the 16th Century copper plate engravings fetch

(*Continued on page* 58)



THE BULBS *for* FALL PLANTING

What Sorts to Get and How to Handle Them for an Abundance of Bloom About the Grounds Next Spring

GRACE TABOR

SOMETIMES I think there is nothing in the world equal to bulbs. Usually this is when I am looking at a gardenful blooming in the spring, a garden that would still be bare and brown if its crocuses and hyacinths and snowdrops and squills were taken away. Later, when other forms of vegetation begin decently to clothe the naked earth, the merits of these force themselves upon me anew one by one, until I can see it is only fair to acknowledge that they have many; that all of the superlative flower virtues have not been bestowed upon the bulb family exclusively.

Yet there are so many things to recommend these plants, especially to the inexperienced gardener, that they are bound to maintain a high position in one's estimation, even while one admits that other things are excellent. For one thing, everything is there! Every bulb is a storehouse, filled with leaves and blossoms, all made and packed away before winter; for the group spirit of the whole bulb tribe seems to be obsessed with the dread of unpreparedness, and the extreme of preparation for the future is consequently the rule.



You can now buy a dibber de luxe which, operated spade-wise, eliminates much stooping over when planting bulbs

Multiplication Habits

I always fall to speculating on the fearful stress which must have molded this plant form, in the slow process of evolution, so that it not only multiplies itself above ground in the usual manner by producing flowers and their consequent seeds, but multiplies again below ground, by means of little bulbs, produced at the sides of the old one—offsets, they are called. Moreover, it hastens to store away every summer, immediately after flowering, the flowers of the next summer. Its struggle for survival must have been fierce, and beset by unusual obstacles indeed, for every mischance to have been discounted in this way and every conceivable failure guarded against.

This is one of the reasons above all others why bulbs should be popular with the very beginner in gardening. The desire for life is so strong in them, and the will to survive is so fixed, that it is hardly possible to treat them badly enough to kill them; so no matter how grievous the mistakes, disappointments are few.

Knowing Bulbs

All of this is not to say, however, that bulbous plants will actually thrive on wrong treatment. They may thrive in spite of it; but they will do better if they are understood and properly taken care of. The best part of it all is, though, that it is nothing at all to understand and give them proper care.

The first step toward getting acquainted with them lies in remembering that there are four kinds of root or below-the-ground growth which we commonly call bulbs, and only one of these is truly a bulb. The others are tubers, like potatoes or dahlias; or thick, creeping underground branches called rhizomes, like the roots of iris; or corms, which are very much swollen underground stems that send out roots from below and leaves from above as crocuses do. All of these forms, you will note, are solid; a true bulb is not solid. Instead it is made up of scales either thin and overlapping, wrapping around each other and so called "tunicated" (the homely onion is an excellent type) or narrow and thick and laid one upon the other, as the scales of a lily bulb.

Naturally, all of the solid forms—the "bulbs" that are not bulbs—are less susceptible to moisture than true bulbs, into which it can penetrate; and of the true bulbs the solider, tunicated forms are naturally not as easily affected by it as are the loose and open scaly ones. Here then is the first point to be noted; while good drainage is necessary for all bulbs, perfect drainage is essential to all of the scaly, true bulbs.

None can stand wet soil; for just as a potato will rot if it lies in water, so will any tuber, or rhizome, or corm. Consider the succulent thickness of these growths, and you will see at once why this is so. Many bulbous plants are moisture loving, indeed, but this means that water is needed by their roots, and not by the fleshy mass from which these spring. It is one thing to be fond of water and drink it freely, and quite another to live in it all the time.

Bulbs are merely subterranean buds from which roots as well as leaves and flower stalks spring. The purpose of the bulb is to serve as a storage place which will carry the plant over an unfavorable season, such as winter or a period of drought.

Mere size is not the only standard for judging the quality of bulbs. A plump, solid bulb, with no hint of flabbiness, will give better results than one without these characteristics.

Cheap bulbs of fairly good quality can sometimes be purchased at auction sales, but it is impossible to count upon their being true to name, or even to color. The surest way to secure first-class stock is always to purchase from a trustworthy dealer and to specify, in your order, the exact purpose for which the bulbs are intended and the amount you wish to spend. If you have not already made up your order, it will be well to do so as soon as you have read this article.

If you expect a bulb to bloom again next summer—and every summer—never deprive it of its leaves before they have ripened.

Planting Principles

So in planting any kind of bulb, dig deeper than it is to go, and put sand or fine coal ashes under it and up around it, if the soil is at all heavy. In very heavy soil, the layer underneath should be 3″ deep; but if you are planting in a fairly light, good soil, reduce this to 1″. For soils between the two extremes, be governed accordingly.

Fill in around all true bulbs completely with the sand; encase them in it, thus protecting them from contact with the dirt



Narcissi in their wide variety of forms are indispensable to every outdoor bulb lover



A good place for naturalizing and other informal planting is the margin of streams or pools where a certain degree of irregularity prevails

itself. Their roots will promptly reach out and into it for the food that is necessary to growth, while the bulb itself will be secure from the killing dampness that is so sure to rot it. Bulbs can be grown in practically any soil, if planted in this way.

The use of a fertilizer rich in phosphate is desirable, just as with all flowering plants; but great care must be taken to prevent direct contact between bulbs and manure of any kind. In this connection "bulb" means the entire class of plants—rhizome, bulb, corm and tuber.

Manure is one of the richest phosphate materials; but manure also is very alkaline, and burns. If it touches the bulb itself, it is almost sure to kill it. The only safe way to apply it, when planting is being done, is to mix it through the earth beneath and around the place the bulb is to occupy, where the feeding roots will reach it as they grow. Well established bulbs may have it worked in over them in the spring, but even with these it should not be worked deep enough so that it reaches the bulbs themselves.

My own preference is for bone-meal, for bulbs as well as for all other flowering plants. This supplies in concentrated form the element —phosphate—which goes especially into the building of flowers; and it is perfectly harmless, unless used in too extravagant quantities. This should be applied, a level handful to a bulb, on the ground above them. Rains will leach it down as fast as the bulbs can use it.

The Size to Buy

Bearing in mind that bulbous plants make and store one season all the flowers of the next, you will readily understand that undersized bulbs are not "well stored." In other words, they are immature, and consequently cannot furnish the maximum number of blossoms when next summer comes, no matter what you fertilize them with nor how carefully you tend them afterward.

It is usually difficult to persuade those unfamiliar with this characteristic that small bulbs—which look just as vigorous and are as vigorous, as a matter of fact, as the large sizes or "firsts"—are sure to be a disappointment the first season if not the second. Of course, the smallest bulbs that are ever offered will grow to maturity in time, if properly treated, and will then bloom abundantly; so it is perfectly all right to invest in them if you are not looking for immediate results.

The time required for a bulblet to grow up and become an independent, well stored bulb varies with different varieties, the finest hyacinths being cultivated from four to six years by the Dutch growers before they are ready for the market. These are then at the height of their development, and will produce their maximum bloom the season after planting. The year following this, however, they may not blossom at all; for, having reached their prime, they turn all their energies the next year into making offsets below ground, instead of dividing them to make a display above. And such a bulb will usually send out a great number of tiny bulblets the season following its maximum bloom, and itself feed these until they are sturdy and strong and it is nothing but a dried up husk. These bulblets in turn grow to maturity, the strongest requiring perhaps two years to arrive at the stage of a single little flower stalk. From this small beginning they go on to their prime, and then in turn develop more offsets.

This is the life cycle of all bulbs. Those left permanently in the ground carry on this process continually, and there are always enough old ones to provide blossoms, while the younger generation is developing to take up the work in its turn, as the older ones die.

This is the reason why bulbs naturalized or massed in permanent planting should not be disturbed any oftener than they show crowding and demand thinning out. As long as a hardy bulb plant does well, leave it alone; allow three summers after the initial planting, however, to determine whether or not it is "doing well." After this length of time be sure something is wrong unless it increases in vigor; in the autumn, therefore, dig it up, examine it, and replant where you think conditions will be more nearly to its liking.

How to Plant

Old and established clumps usually need lifting and dividing about every fourth year, owing to the crowding caused by their multiplication. In replanting these, plant all the sizes that you find in the clump, simply reducing the number of these and separating them enough to give each room enough to grow. First size bulbs will give the maximum number of flowers; "seconds," about half this. For naturalizing, however, it is better to choose the latter, and thus secure uninterrupted bloom from the first season on.

All bulbs should be planted about once and a half their own depth. This is the safest general rule, though it is rather startling to find that it brings certain large bulbs quite 15″ below the ground. This is not too much, however, for these; so go ahead. All bulbous plants like their roots to be cool; and of course depth is the only guarantee of coolness—depth and shade. Many of the tribe cannot live at all if the hot, midsummer sun shines on the ground over them, though they like it shining on their leaves and flowers.

It is a wise precaution to dust lily bulbs

(*Continued on page* 64)



Poet's narcissus, exquisitely formed and scented, embodies much of the indefinable charm characteristic of most of the spring bulbs



And there are the always welcome tulips, especially well adapted to planting in regular beds. Be cautious, however, in adopting fancy design beds



Gillies

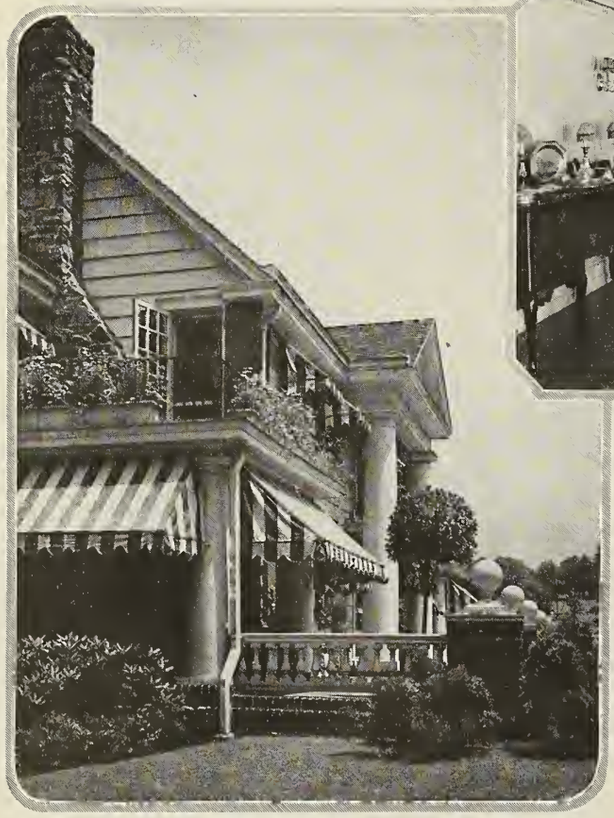
The architecture is a mixture of Southern and Long Island Colonial, dignified in its simplicity, hospitable and livable. The outer walls are shingled and painted white. Blinds are green

THE RESIDENCE *of* ROBERT L. DULA, *Esq.*

Tarrytown, New York

CHESTER A. PATTERSON, *Architect*



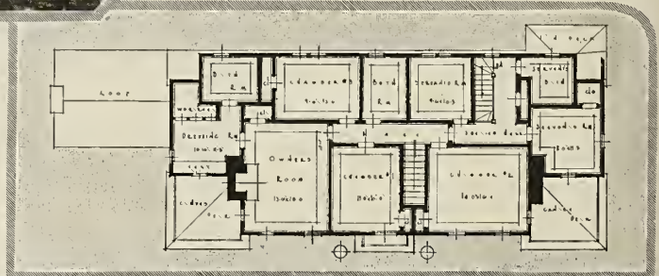


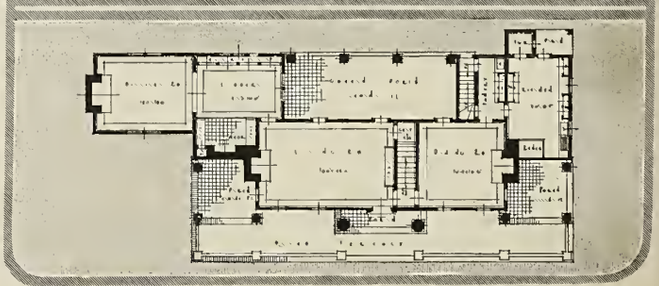
The architecture masses up well. It presents a pleasing combination of wood, wrought iron, brick, dressed stone and the rougher stone from the field. To these permanent elements have been added the seasonal enrichments of striped awnings and flower boxes

The paneled walls and red brick fireplace of the dining room carry the Colonial lines indoors

Compactness characterizes the upstairs arrangement. Full ventilation and light is given all the chambers

The porches are included in the house itself. The living rooms are large and well lighted





THE CIVILIZED FRAMING *of* PICTURES

A Sprightly Dissertation on the Lovely Frame that Becomes the Lovely Picture —What Sister Susie Does About It and What a Certain Bostonian Advises

ROLLIN LYNDE HARTT

THESE are the notes — the gasping but nevertheless coherent notes—of a red-letter noonday in Boston. Troops were leaving for France. Military necessity barred half the downtown streets. Traffic went mad in the rest. Through the worst of it, there sat I in a touring car owned and driven by a certain Bostonian, who, besides being a brilliant painter and the best frame-maker in America, can dispense the pure gospel of frames with one side of his brain while dodging sudden death with the other.

Pumping a celebrity under circumstances like those may appear a somewhat wanton adventure, considering that almost anybody's Sister Sue has understood framing from her pigtailhood up. If one wants a frame, one takes along Sue. A glib salesman exhibits several dozen quite captivating sticks, some gilded, some varnished, some treated with a dull wax finish that denotes "a nice piece o' goods lady; shows up fine," to say nothing of combinations. After a few moments' discussion, Sue chooses a stick and a "thread" to embellish it, so, with "Day after tomorrow" on the salesman's lips and "Two weeks from Saturday" in his heart, the bargain is struck.

But, although Sue is doubtless a dear, good soul and fit for a hundred things, trust her not with frames. She decides too impulsively, whereas she will expend half a winter's devout reflection upon the choice of a new gown or of a setting for a jewel. She means that the setting shall enhance the jewel and the gown enhance Sue. When it comes to frames, she thinks, "What is a frame anyhow, but a kind of fancy margin? Pick the handsomest, and there you are." Great head! Mrs. "Hi" Sawyer goes on that principle and frames "Hi" in seashells glued on.

NOW, I shall not be too hard on Sue. Framing looks easy. It looks a lot easier than selecting a gown. But the truth is, it takes infinite imagination and judgment and taste, and the frames one oftenest sees tend to ruin one's abilities. Frames last. New and better styles only slowly supplant the old and worse. These, persisting as they do, give support to bad taste. The deep, over-patterned, brightly gilded, "composition" frames in which the works of Corot, Daubigny, Millet, and Rousseau first visited America, still seem to most Americans the "correct wear" for oil-paintings. Sue agrees. Then, too, she has felt the influence of picture-shows. When Mr. Garrett Hungerford (well named) sends "But Yet a Tree" to an exhibition, he exhausts his credit in giving it a frame excessively loud and wide. Talking it over with a fellow artist, he will say, "You can't put a toot horn on a picture, you know, or an electric sign, and a man must get noticed somehow. Besides, it pays to take up room. I've elbowed my neighbors clean out of my way." Well, so he has, and properly enough. At an art-show, anything to prevent jamming pictures too close together. But alas for Sister Sue! It is there she learns to tolerate outrageous width and vociferosity.

Meanwhile, she has unconsciously studied under the photographer. People do comical enough things to photographs, on their own account; you have seen apartment-house rooms overrun with portraits framed in solid silver, glistening like table-plate, so that each relative's effigy suggested the head of John the Baptist in a charger; yet it has remained for the photographer to mount dark photographs on staring white mats, and then, as if this were not crime sufficient, superemphasize the harsh edges with lines indented on the mat.

A mat, so my authority insists, should never be lighter or darker than the average tone of the picture. Especially, it should never accentuate the edges, nor should the frame. In composing a picture, an artist puts the highest contrast, whether of color or of light and shade, at the point of highest interest—that is to say, somewhere near the center. Contrast at the edges pulls a composition apart.

GAUDY frames can play still worse mischief than that. We hopped out of the car and stepped into an auction room to consider a case in point—a wide, deep, heavy, multi-patterned frame of flashing gold, while the painting inside was one of those pitch-dark glooms against which Turner revolted with an entirely pardonable venom. Amid that blaze, impossible to see the picture!

What then—choose something meek and lowly in "framings" and let it go at that? Yes, and no. Planning her new gown, Sister Sue is not dreaming of a creation in Christmas-tree tinsel. Yet Miss Diamond Dizzidale, who jumps through hoops in "twice-a-day" and comes on with peroxide tresses, gorgeous cheeks, and eyes richly charcoaled, wears tinsel effectively. The point, both as regards dress and as regards framing, is to aim at suitability. Sometimes only a mousy-quiet frame will harmonize with the picture. A Whistler "Symphony in Blue and Silver," where a dim moon mirrors itself in placid Venetian water, invites the same serene effect in the frame. A spirited Delacroix, on the other hand, or a Sargent with bold, vivid brushwork, can "wear" a frame somewhat more emphatic. Just here is where Mr. Murphy's liking for Italian hand-carved frames finds its practicality.

While the hand-carving has charms of its own, since the varied surfaces court a varied play of soft light, its technique lends a wonderful adaptability to the raised design. By making the edges of a pattern sharper or less pronounced, the craftsman modulates sonority almost as a painter does. The same paint can shout or coo, according as the brush lays it on daringly or with restraint, and the same design can sing or murmur, according as the tools, in treating its edges, give them accent or repression. It is even possible to attain something very like the mellowness of ancient frames that have been regilded over and over again until the pattern has mostly disappeared.



I AM not denying that the special Providence which takes care of intoxicated men, little children, and the United States of America might enable Sister Sue to hit on the perfect frame by fingering stick after stick at the frame-shop. I am only hinting that Providence has other interests in life. Also that Sister Sue is a handful. Blandly ignorant, she has never given a thought to the principles of design and knows rather less about gilding. Nor does it help matters much if the salesman draws her attention to his "snappy line of real hand-carved Italian frames all made up and great bargains." Look out! A good frame costs anywhere from fifty to five hundred dollars. There's a reason.

Gold comes high. Water gold—namely, the genuine thing—is as pure as the gold in your ring. Oil gold—"at a ruinous reduction"—is mere bronze, and "Roman gold" heaven knows what. Besides, there remains the question of color. Gold affords every conceivable tone.

You are not to suppose, however, that my Bostonian friend frowns upon all save Italian hand-carved frames, with designs modulated to suit the picture's "values" and a finish of water gold in the color that suits. Sometimes he makes black frames, or silvered frames, or white frames, or frames in brown paper or silk. Except for avoiding gilt wood with the grain showing through, he is as broadly eclectic as his three names. When he jeers at bad framing, his disgust betrays no narrowness, but instead a contempt for the over-pronounced, the inappropriate and shoddy—this last meaning the sort of workmanship, for example, that employs cheap gilt, poor wood, and vile cabinet-making.

Several years ago, artists took to calling themselves "painter men" by way of dropping the Bohemian pose, and I suspect that when this super-frame maker went in for picture-framing, he thought of himself as primarily an inspired carpenter. Bravo! In consequence, his frames never crack at the corners, whereas bad ones do after only a brief exposure to our indoor American climate. However, he carried with him all his fine artistic enthusiasm—indeed, began by making frames for his own pictures. A picture, so he reasoned, does not stop where the frame begins, but continues to the outer edge of the frame, which is as important, artistically, as that much space on the canvas itself. More so, if anything. Certainly it demands reflective, conscientious, sympathetic handling, and calls for "all that a man hath of fortitude and delicacy."

I HATE to say it, but Sister Sue lacks fortitude. She is not plucky enough to face a big, tough problem with her maximum resourcefulness. She putters. And in her puttering she lacks delicacy. To be sure, she knows that oil-paintings will "carry" broader, deeper frames than water-colors, and that

(*Continued on page* 72)

METHODS *of* MAKING BATIKS

A Javanese Art Now Used In This Country for Fabrics of Unusual Design—Its Adaptation to Household Decoration

G. W. HARTING

During the past year or two many articles have appeared telling about the wonderful sarongs or batiks executed by the Javanese people in the Far East Indies. Photographs have been printed in House & Garden *with descriptions of the fine designs in hangings, curtains and wall decorations, executed in this manner by the few artists doing the work in this country. Originals of this method of artistic expression have found their way, from time to time, into craft shows, architectural exhibits and the like, but never before have the methods of making a batik been adequately pictured. That is the object of this article: to show how to make a batik, and to tell how to adapt the process to decorating curtains, cushion tops, gowns, lampshades, belts, and many other fabrics of utility and beauty.*

BATIK, or Sarong, the word being Javanese, means dyed cloth, and in Java the art has been practised by the natives for centuries. Dutch traders coming back from their Far East travels brought batiks to Holland some time in the 17th Century, and ever since they have been executed in the Lowlands. The designs, of course, were different but the mechanical methods were just the same as those employed at the present time.

Not until seven years ago was the art introduced to America. It was brought here by Peter Myer, a Hollander, who had spent several years of his life with the Javanese people before coming to America. It was Mr. Myer who furnished information about the Javanese batiks, arranged the batik design described below, and posed in some of the photographs showing the method of executing the pattern on the cloth.

In Java the work is done chiefly out of doors. The patterns are designed and waxed by the women, the men doing the dyeing. Among the Javanese, certain localities use certain designs and certain colors in the designs, but seldom more than two or three colors. In this respect the modern work of American craftsmen differs from the native original productions, although the general character of many of the designs is similar.

The Javanese use vegetable dyes exclusively. These dyes are made by the natives themselves. The cloth is worked over a horizontal bar. When working the finer parts of the design the wax is applied by means of a Tjanting (pronounced "chun-ting"), a sort of cup and spout arrangement. In covering the larger, flat masses a brush is used. Tjantings used in this country come from Holland. The native Javanese women create their own designs as they work, no matter how intricate and elaborate the pattern may be.

"Crackle," a cracked design which appears on the finished cloth, is caused by the wax applied being cracked before the cloth is dipped in the dye. This seldom shows on native work because they are so careful in dipping, but it is highly prized among American craftsmen. Until late years the cotton cloth used in Java was woven by native women on crude, homemade looms. Both men and women use these dyed designs for the purpose of dress, achieving effects that are at once odd and beautiful in their strength of color and pattern.

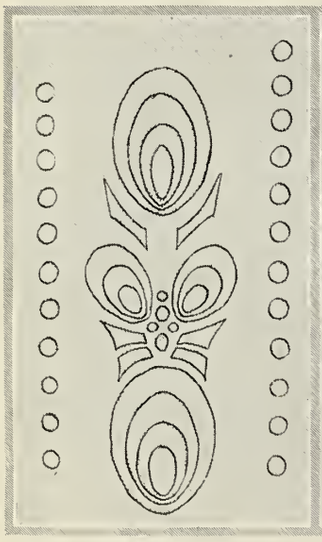
Owing to the fact that foreign printed de-



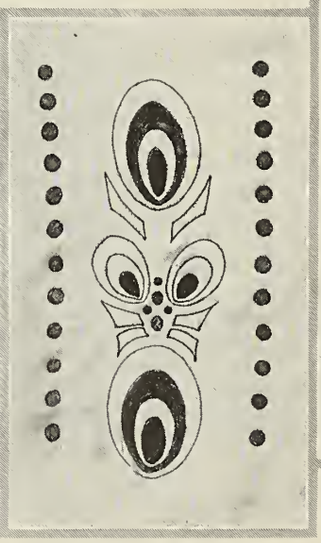
The first process is to outline the transferred design on the fabric with wax, laid on with a tjanting



The second process is to wax over those portions you wish to keep the original color of the cloth



The outline of the design is waxed in first



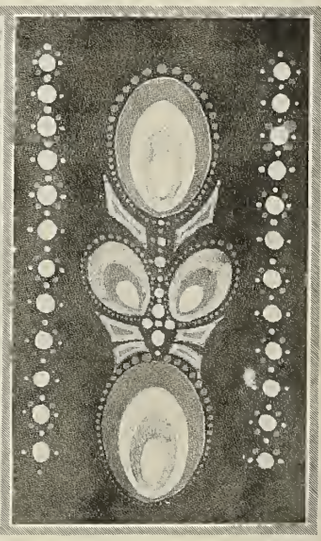
The white parts are waxed. Dyeing begins



A first dyeing of light yellow tones over the cloth



Another waxing and another color are applied



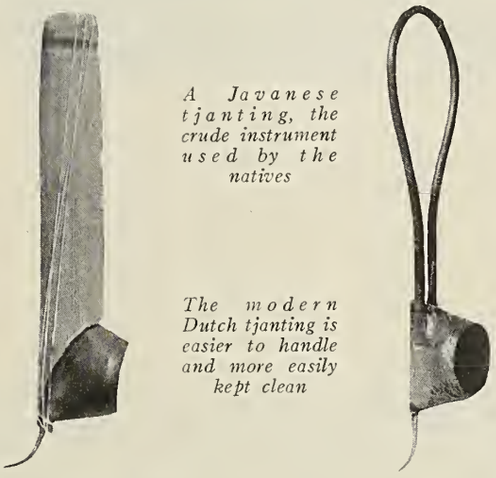
The final ground color is given before ironing

signs in dress goods, ribbons and other fabrics are difficult to procure at present, batik work is being applied to the making of borders for dresses, yoke designs, ribbons for hats, belts, collars and cuffs for women's coats, scarfs, hand bags and such articles.

This, of course, is following the native custom. A field has been found for larger batiks in interior decoration, where the dyed designs are now being employed as pillow covers, lamp shades, drapes, curtains, table covers and wall decorations. As the color scheme for a room is conceived, harmonizing or contrasting colors can be used in the batiks for spots of color. As wall decorations batiks can be used much in the same manner as a tapestry, hung over a couch or behind a group of furniture or for an overmantel decoration. The modern designs are distinctly original, many of them quite fantastic, and the colors are full, rich and strong. One batik hanging will galvanize life into a room that otherwise would be drab and colorless. It will furnish a center of interest, and lend an unusual atmosphere of modernity.



The wax must be kept heated and the tjanting kept clean The cloth should be lifted from the board in waxing to allow both sides to be covered



A Javanese tjanting, the crude instrument used by the natives

The modern Dutch tjanting is easier to handle and more easily kept clean

Methods of Making Batiks

The method of making a batik is simple, and, with a reasonable amount of care, beautiful things can be produced. The common dyes, procurable at any store, are the best to use. Beeswax is found most satisfactory, and there need be no loss of the wax since it can be used for several batiks. Never have the temperature of the pan of dye over 110°, otherwise the beeswax is melted and the design is spoiled. The beeswax must be kept melted over a flame, preferably in a little pan. If one cannot procure a tjanting, the work can be done entirely with different sized brushes. After each dyeing the cloth must be rinsed thoroughly in cold water to prevent streaking. With care in handling after waxing, a small amount of crackle will show. If more of the crackle is desired, twist the cloth more before dyeing. After the last dyeing the wax is removed by washing in benzine, and then the cloth is pressed. Should the batik become soiled after use, clean it in gasolene.

In working on cloth, the designs are most effective when the material used permits the wax to pass through on being applied. Hence cotton or silk fabrics are chiefly used.

Waxing and Dyeing

First draw the design on paper the actual size you desire the finished pattern to be. It is best to make a water color sketch, separating the design into colored patches, keeping in mind the number of dyeings you wish to make. In the accompanying illustrations the fabric used was white silk, and but three dippings were made. A simple design was chosen to show the processes clearly. Much more intricate patterns, of course, are made.

Having prepared the pattern the size you desire the finished article to be, perforate the outline of the color patches with a pin, and transfer the designs to the cloth by means of stamping powder. Then outline the transferred design on the cloth with wax, as shown in the first illustration. On the cloth wax over that part of the design you wish to keep white (see the second illustration), and dip in the lightest dye, say light yellow. Then wax over that part of the design you wish to keep yellow. Dip in the next darker shade. Continue by waxing over the portion you wish to keep that color, and dip again.

In the sample batik shown here only three dippings were necessary, the third being the darkest. The cloth was then washed and pressed, as in the lower right corner of page 28.

This is the process in making all batiks. Designs can be elaborated and any number of dyeings used, but the method remains the same, always working from the light to the dark in the dyes.



An ordinary pan and common dyes are used. The dye must not run over 110° *else the wax will melt*

Stretching the Fabric

In waxing on cloth, it is advisable to hold the cloth up from the table or board on which one is working, so that the wax will penetrate and cover both sides of the fabric. In fact, on larger pieces a curtain stretcher is generally used, and for the very smallest one might try embroidery rings. This precaution is taken because if the cloth comes in contact with the board while waxing, the wax will be pulled from the back when the cloth is moved, and the dye will color the cloth from that side.

In batiking on leather the wax is applied the same as on cloth, but instead of dipping the leather, the dye is applied to the waxed side by means of a sponge.

When velvet is batiked the wax must be applied to both sides of the fabric. This may require a double sketching of the design, but the added effort will be repaid by the accuracy of the finished article.

A Plan for the Beginner

The beginner who does not want to take chances with an expensive fabric had better try her hand on a small piece of silk first and limit her efforts to one dyeing. In this case a mixture of paraffine and beeswax will be more economical than using beeswax alone. The mixture can be laid on the silk with a stub pen or brushes of different sizes. This waxing will cover the design that is to be withheld in the original color of the fabric. Other colors can be put on with a brush in small areas and then waxed. The fabric will be ready for the one dipping in dye. Or, if the beginner wants to carry her experiments further, she can leave the parts that have been painted unwaxed and see what color results from the dyeing. The Javanese waxed each separate design for each dyeing, but American craftsmen have greatly improved the process by applying the principles of color printing to batiks. In color printing the printer figures the effect he will obtain by imposing one colored ink on another —a blue over yellow will get him green. This same principle will apply in dyeing the batik. If the original ground of the fabric is yellow and the one dyeing is blue, the resultant effect will be green. Various tones of orange can be produced with a red dye; in fact, there is no tint or shade that the expert cannot eventually get. We may not order fabrics made the special color we desire; but for an insignificant sum the batik artist can produce it.

ROOMS *that are* DIFFERENT

In Four Houses of Varied Types



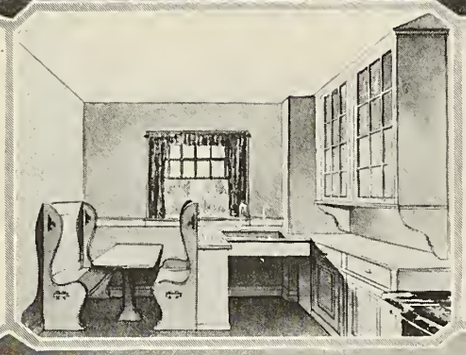
Tebbs



Coutant

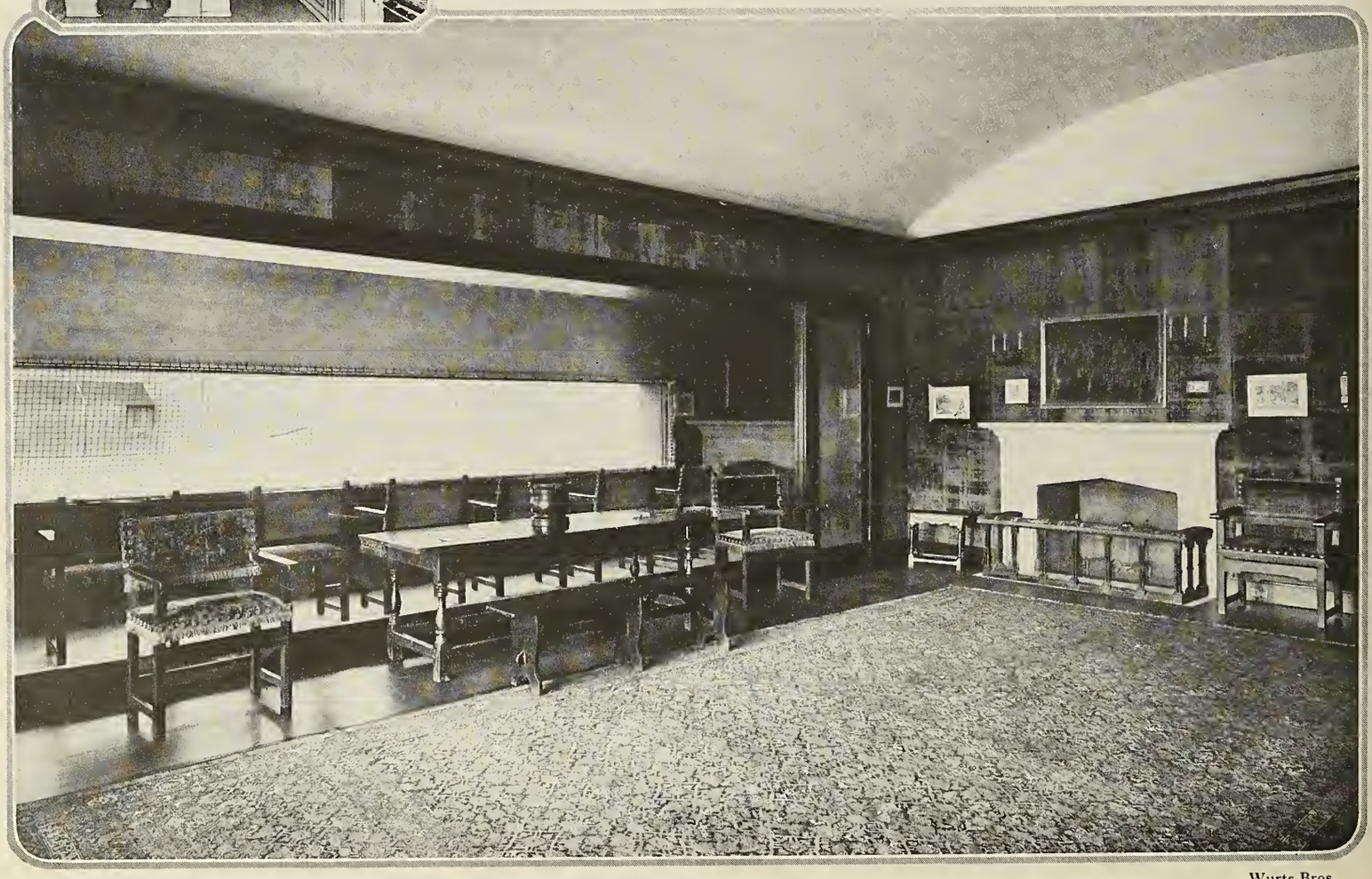
A grill promises delightfully informal Sunday suppers. In the Holbrook residence, Hartford, Conn. R. F. Barker, architect

An upstairs kitchenette between the children's room and the master's bedroom saves many a step. Howard Chapman, architect



For a two or three room apartment where the maximum of comfort and convenience must be had for a minimum expenditure of labor and space; a kitchen breakfast corner is a helpful adjunct. It is also feasible for the country cottage or for maids where no servants' dining room is provided. Richard E. Thibaut, Inc. were the decorators

At the residence of Payne Whitney, Esq., Manhasset, L. I., is a room adjoining the squash court that provides the best sort of gallery seat. A long window faces the court and chairs are arranged on a platform behind it. This part of the room can be cut off with glass doors. The long window arrangement would be suitable for a house commanding an extraordinary view. F. L. Robinson, architect



Wurts Bros.

INDOOR PRIMULAS FROM A TO Z

The Ever Popular Primrose, a Leader in the Race for the Best Winter House Plant—How to Raise It from Seed and Care for It in Maturity

MARTHA HASKELL CLARK

THE primula easily heads the list of winter-blooming house plants. In its diverse varieties it covers the entire gamut of flower color, and best of all, it is one of our most valuable house plants—the ever-accommodating geranium not excepted—in its adaptability to all sorts of atmospheric conditions, and its extreme willingness to bloom and thrive in the hands of the veriest amateur gardener.

Unfortunately for their popularity, the opinion prevails that primulas are short-lived plants, expensive to buy, and difficult to raise. If the truth were only known, the exact opposite is the fact, on all three counts.

It is true that primulas are expensive as bought full of bloom from a florist's window. They also sound expensive to raise, as the seeds cost all the way from twenty-five cents to a dollar for an extremely small packet, according to the variety.

Few amateurs choose to enter upon such a hazardous experiment as raising their own stock from seed and at the same time pay so highly for the privilege. Yet the culture is so simple, the proportion of seeds sure to germinate so large, and the demands of the growing seedlings so modest, that raising from seed is not only the least expensive method of procuring a large stock of plants, but is full of interest for the flower lover. So many charming and unusual shades of color will be found in a batch of mixed seedlings that this forms an additional recommendation for the seed-sowing method of propagation.

Growing from Seed

The seeds should be sown thinly in seed pans about the end of February. They germinate very unevenly, the first plants appearing in ten days or two weeks, but new plants spring up till as late as the first of June. I find it unsafe from my own experience to discard the seed pans until then. As soon as the first true primula leaves have formed, the little plants should be lifted carefully and transplanted into thumb pots. They will require one more transplanting into their summer quarters about the first of July. These may be 3″ or 4″ pots; if the latter, the plants are flowered in them without further shifting being necessary.

During the summer the seedlings should be kept outdoors in a shady place and watered as needed. Early in September they may be transferred into the pots in which they are to bloom. The best soil is a rather sandy loam mixed with leaf mold. This can be procured from the florist, or dug by oneself in the woods. Any rich black soil where ferns flourish will be just the thing. The little plants may be left out-of-doors until danger of frost is expected.

The commonest forms of primula for house culture are rich in white, red, rose, lavender and blue shades, but completely lacking in yellow. Two primulas, *Floribunda* and *Kewensis,* the former an old standby and the latter a new introduction, may be used to supply this color. But for yellow-flowering primroses I, personally, like nothing so well as the hardy garden varieties of which the Polyanthus, variously advertised as *Primula veris* and *Primula elatior,* is rich in yellow and orange shades though it also contains rose, white, bronze, brown, blue and many striped and edged varieties.

(*Continued on page* 76)



One of the many species is P. acaulis, sometimes classed as P. vulgaris. It runs into various forms and colors

Primulas form one of the really large flower families. Upward of 300 *species are now recognized, about half of which are in China, seventy-odd in the Himalayan region, and practically all the rest in Japan, North America, Europe and Eurasia. Only one is found native in South America. Further collecting in the China-Himalaya-Thibet region will doubtless discover many more sorts.*

Generally speaking, primulas are boreal or alpine plants, many of them growing naturally at extremely high altitudes. For this reason the number of species adapted to average cultural conditions is restricted.

Far more interest in primulas is taken in Great Britain than here in the United States. A large number of species are in cultivation there, the majority of them as fanciers' subjects.



Obconica is the freest flowering type of the primulas best adapted to indoor culture. The flowers are about 1″ *across and are borne profusely*



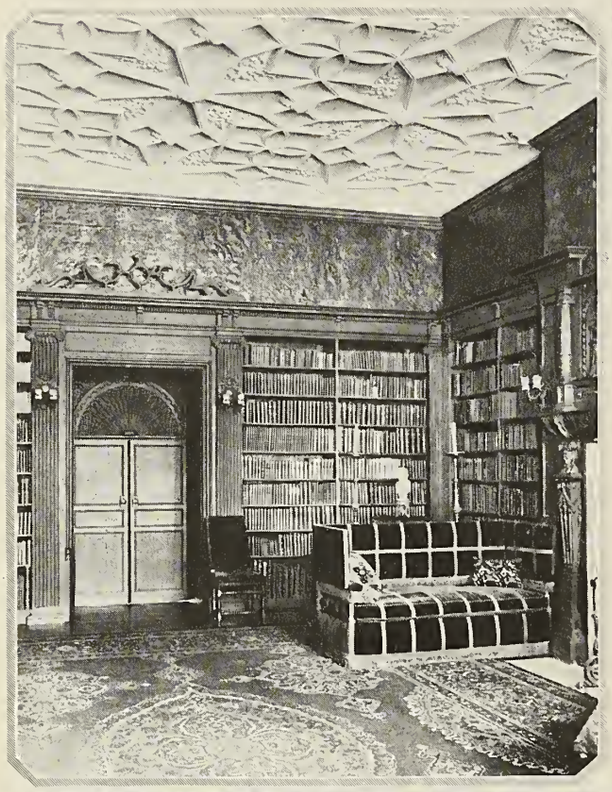
As house plants for winter bloom the primulas easily head the list in point of variety and adaptability to many different atmospheric conditions

THE ROOF *of the* ROOM

Ceilings of Unusual Artistic and Architectural Merit

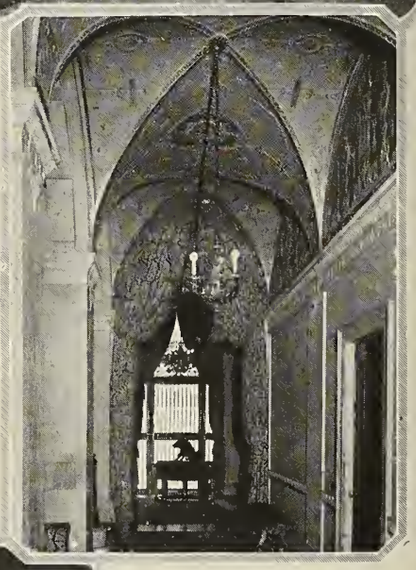
Photographs by Gillies





When designed to suit the scale and general character of the room, the beamed ceiling can be one of its richest architectural features. The ceiling of the entrance hall shown here is of hand-hewn quartered oak beams that, together with the woodwork, create a sturdy Elizabethan atmosphere. Rough plaster between is tinted deep cream. It is in the residence of C. K. Seymour, Esq., at Chatham, N. Y. Wilson Eyre & McIlvaine, architects

Molded plaster ceilings are characteristic of the best Tudor work used to enrich English residences. Today it plays no small part in the creation of pretentious American homes. The library ceiling of the Reginald DeKoven residence in New York retains all the feeling of this old work. The frieze of hand-tooled Cordova leather, rich and iridescent, is picked out here and there with gold. John Russell Pope, architect





A ceiling in the Villa Madama furnished the inspiration for this ceiling in the residence of W. W. Cook, Esq., in New York. It is vaulted, with a design in low relief and color. The delicate moldings and the carvings on the wall below show the chaste restraint for which the work of the architects is well known. York & Sawyer, architects of the house

Between the living room and the terrace in the H. H. Rogers residence at Southampton, L. I. is a loggia that beautifully crystallizes the spirit of the Florentine. W. W. Chase painted the murals, which picture episodes in the history of Florence. The ceiling bears heraldic devices and the coats of arms of the family. Light is given by rare bronze Florentine lamps. Walter & Gillette, architects

THE BEST METHODS *of* PRUNING ROSES

Long, Moderate and Close Pruning and the Varieties to Which It Is Applied To Get Better Flowers and Sturdier Wood Growth

W. R. GILBERT

PRUNING roses effects two objects; it makes compact, handsome bushes, free from weak shoots and dead wood, and it increases the amount of floral beauty throughout the summer and autumn. It is of three kinds—long, moderate and close pruning.

Long pruning is employed for all strong, vigorous, free-growing kinds. The consequence of a vigorous growing rose being closer pruned is that it will make a quantity of strong shoots, generally springing from the crown close to the stock, and very likely no flower during the whole year—at all events, not till late autumn. The proper plan is to leave from five to eight strong shoots, placed as regularly as possible. Cut them back so as to leave four or five buds, of last year's wood, and then carefully prune away all weak and dead branches. Roses do not flower well in the center of the bush, and, therefore, that part should be well thinned out, leaving the branches as free of each other as possible. As a general rule it is not right to cut into the bush below the preceding year's wood; but when the bushes become old it is necessary now and then to cut away a portion of the old wood, which becomes clubbed. This applies more or less to all roses. It should be removed with a small saw, and the wound afterwards smoothed over with a pruning knife.

Moderate pruning consists in using the knife more freely than in the former case, in leaving but two eyes of last year's wood, and in carefully training the branches, so as to make the head round and compact. As roses that require moderate pruning have a greater tendency to flower than those in the last mentioned class, a little inattention is not so injurious to them. Under this head may be enumerated the greater part of our newest and best roses, including the moss, damask, hybrid damask, perpetual, and a great portion of the best hybrid perpetuals and bourbons.

Close Pruning

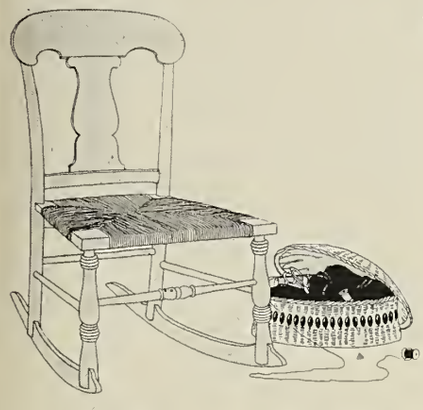
The third method, or close pruning system, is used for those which are termed dwarf growers, or that make but little wood. This class is not numerous in comparison with the others, but it contains many of the brightest gems of the rosery. They succeed better on dwarf stocks than those 4′ or 5′ high. In some cases they are shy growers and apt to overflower their strength. This is obviated by close pruning, as the strongest shoots should be cut away pretty freely. Under this head may be classed a few of the best moss roses and many hybrid perpetuals, damask perpetuals, and some of the bourbon tribe.

A few words on yellow briar roses. Roses of this class are peculiar in their flowering and therefore require peculiar pruning; they are very early bloomers and make no wood previous to flowering. They generally put forth the leaf and bud about the same time. It is, therefore, necessary that as much as possible of last year's wood be retained, particularly the ends of the branches, from which most of the flowers proceed. Do not prune them when other roses are pruned, but shortly after they have done flowering, leaving three or four branches a little shortened. The rest may be cut well back, when they will make good flowering wood the remainder of the season and ripen it well.

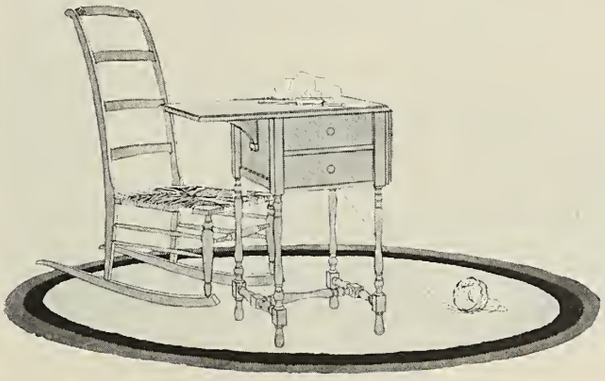
Very little cutting is necessary in the case of ramblers. Any shoots which are outdistancing their neighbors may be cut back somewhat, and all dead canes should be entirely removed. This advice applies equally to the rugosa type. A good pair of pruning shears will be found invaluable in rose pruning. Keep them sharp, and see that all cuts are cleanly made, so that they will heal quickly.

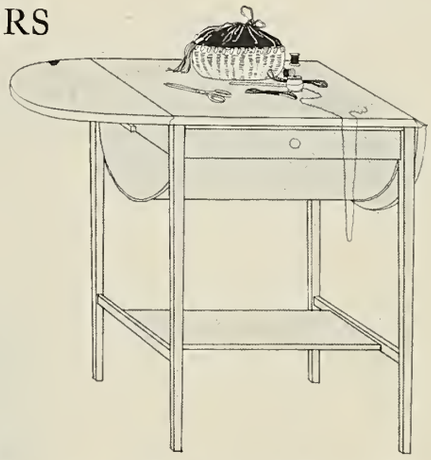
WORK STANDS *for* WAR KNITTERS

These stands can be purchased through the Shopping Service, which will also furnish the names of the shops. Address Shopping Service, HOUSE & GARDEN, *19 West 44th Street, New York City*

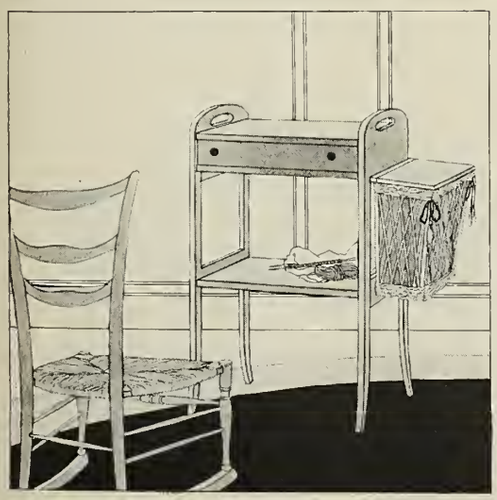


A comfortable rocker, a copy in every detail of a Colonial design, is made of mahogany knot wood with a rush seat. 30″ high, 20″ wide. $13.50





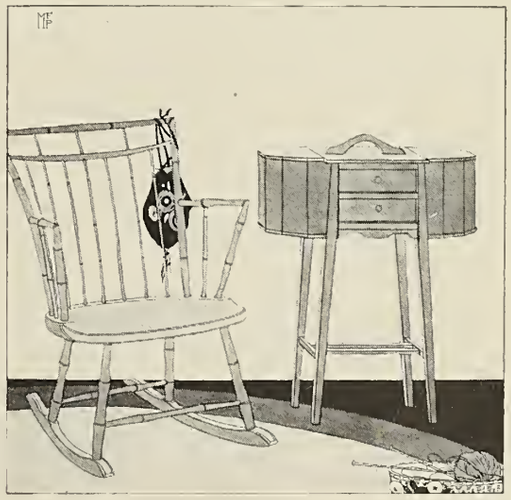
In mahogany or gray enamel, a sewing table with sliding drawer in small compartments. 14½″ by 15″ on top, 28″ high. Opens to 33″. $18



Still the favorite mahogany. This time in an antique finish. The table is 28½″ high and 16″ by 33½″ on top. $27.50. *The rocker, in the same finish, has a handmade rush seat. A copy of a Colonial design.* $13.50

A wicker basket hangs on one side of the mahogany sewing table, lined with colored silks. The stand is 25½″ long, 15″ wide and 29½″ high. $22. *A slipper height solid mahogany rocker with antique finish and rush seat.* $12

A fifth table of mahogany stands 26″ high, 10″ wide and 20″ long. $15.50. *The mahogany arm rocker, which is a reproduction of the Colonial Windsor type, is 30″ high and 21″ wide. It sells for* $16



HOW TO BUY FURNITURE

The Values to Look for in Wood, Construction and Upholstery—What Comprises Good Cabinet-making — Choosing the Right Furniture for the Right Place

H. W. DANA



When well made, the bedroom suite has a distinct place in house furnishing. This set of black twin beds, gaily decorated in color, speaks for an interesting suite of which the other pieces are a bedside table, bureau, with separate mirror, dressing table, chair, table, desk and chiffonier. Also available in French gray enamel. Furniture by courtesy of Paine

IT is undoubtedly true that most people in selecting wearing apparel, dry-goods and merchandise understand how to buy so as to get value received in style, quality and intrinsic value. When it comes to buying furniture, however, these same people are more or less at sea, and must depend upon the mercy of the salesman, merchant or decorator of whom they are purchasing.

Consider, for example, the homes of almost any prosperous community in the United States. The people may be well dressed, educated and refined. Their selection of wearing apparel may be admirable, in good taste, fashionable and up to date. The colors are well chosen, the materials good, the lines simple and refined, the finish and workmanship above the average.

Now look to the homes of these same well dressed families. Walk into the halls, the living-rooms, the bedrooms, and what is the first impression?



A suggestion for the sunroom or living room is found in a black enamel set decorated with old-fashioned flowers. It includes a day bed, large arm chair, table desk, chair, bench, tabouret and aquarium

In nearly every instance will be found too much furniture, too many odd pieces, a lack of harmony in style and color. Oftentimes the different pieces of furniture in themselves show good lines and quality, but are not chosen with an eye to their appearance in completed rooms. The furnishings appear hit-or-miss, made up of a combination of hand-downs and new furniture picked up at random, with no carefully considered plan behind the selection.

Dress and Decoration

The fact that people in general are better versed in matters of dress than of decoration is easy to understand. For men, women and children read and study the wealth of excellent style literature, the magazines, newspaper fashion pages, catalogs and many other fashion publications. They believe the question is worthy of consideration and discussion. Their success in matters of dress, therefore, is not wholly the result of their own taste, but also of the knowledge and experience of others.

Even greater care should be given to the selection of furniture, because it is far more permanent than is clothing.

It is well, first of all, to read and study the many fine magazines, books and other publications that treat of house furnishings, and to observe and frequent really well furnished homes whenever possible.

In making purchases of furniture, be sure to plan the total outlay at the start. It is far better to buy a little furniture of good quality, filling in other pieces as time goes on, than to expect too much from a limited appropriation. Furniture of bad construction or ugly design will not give lasting satisfaction, but in most cases must be discarded later at practically a total loss.

Choose the place to buy furniture very carefully. Go to reliable dealers only, for even with the most expert technical knowledge and experience, it is not always possible to avoid deception if the dealer is unscrupulous.

The situation in which your furniture will be placed is an all-important matter. Consult an able interior decorator, if possible. If not, consider the architectural plant of the home to be furnished. Learn to visualize, to picture in your mind, how the furniture will appear in the completed rooms. Ask the dealer to assemble the pieces selected so as to show as nearly as possible how they will appear. Remember that no manufactured product has shown more marked improvement in quality and design than has furniture during the last half century. Really good furniture may be had in abundance and at reasonable prices in many places.

Concerning Woods

The woods most used in furniture making are mahogany, oak—preferably white oak—and walnut. Of these mahogany is by far the leader in popular favor. Mahogany furniture has long been admired and treasured, and probably will be for many years to come, for it is truly beautiful in the hands of expert craftsmen. Workmen like to handle mahogany,



Loose cushions add comfort to upholstered furniture. Here are black and gold cushions on black velour upholstery. The small sofa has mulberry velour and gold and mulberry taffeta cushions

for the grain is fine, smooth and works well.

Oak is best adapted for sturdy, massive furniture, and when quarter-sawed or otherwise rightly used, possesses a wonderful grain or figure. Walnut also has beautiful markings, and takes a wonderful soft brown finish. Wicker furniture in various forms may be used in nearly every well furnished home. It possesses rare grace and cosiness, and with cushions of printed linen or gay cretonne it is adapted for an unlimited number of decorative schemes. Painted or enameled furniture is also attractive.

In choosing furniture, look first to the design, to the lines, bearing in mind that simplicity is an essential. The finish is equally important. The rich, dull shellac finish is usually preferred, as it is "open," showing the wood or stock beneath, allowing no imperfections in sandpapering or in the stock. Poorer stock may be used when "filled" and "stocked up" with varnish. The shellac finish is more easily cared for and does not show marks and scratches as much as varnish. Neither does it "cloud" as much as the varnished finishes.

Construction Details

The construction of the furniture about to be purchased is the next point to consider. In the case, for example, of a mahogany bureau with a bowed or serpentine front, it is best to have this curved surface veneered—in fact, nearly all good furniture is veneered on the curved surfaces. Veneering when well done will endure for years, and has been the common practice of master craftsmen almost as long as good furniture has been built. There has been much misunderstanding about veneering, and probably with reason, for it is most unsatisfactory unless well done. But you need have no fear or hesitation when the furniture is guaranteed by a reliable house.

If the bureau has wide flat ends and top, it is better to use built-up stock, that is, stock made of several thicknesses, with the grain running in opposite directions so that warping, expanding, or cracking is practically an impossibility. In fact, wherever great strength or toughness is desired, this building-up process of naturally tough, strong woods has been so highly developed that the wooden articles are often stronger, lighter and more elastic than steel, and practically indestructible.

In buying a coat or dress, you are sure to examine the style and fabric, then turn it inside out and look at the lining, the stitching and the other details of workmanship. Do the same thing with furniture. In buying a bureau or sideboard, pull out the drawers, see that they work easily and smoothly, that they are dustproof, or as nearly so as possible, that the lining is made of mahogany or oak—the best woods for this purpose—and that they are well braced and secured. If a chair is being selected, look for strength as well as comfort. Sit down in the chair; if it is comfortable when first tried, it fits you. If the first impression is not one of comfort and relaxation, better try another model.



The success of furniture will depend on its selection and placing in the house. Here, for example, is inexpensive furniture that is wholly pleasing. The table is lacquered in Chinese yellow, the mirror has decorated enamel frame and the lamp base is lacquer

Buying for Comfort

Have you not frequently heard the remark, "I haven't a comfortable chair in my house"? Unfortunately such a sad state of affairs exists in many homes. This fact naturally leads to the matter of selecting overstuffed or upholstered furniture—a luxurious sofa or large easy chair. Here confidence in the dealer is absolutely necessary, for beyond the design and covering, one must of necessity depend entirely on the word of the dealer, as in buying a watch or other article where the inside construction or works cannot be seen, tried and tested. It is a good rule to pay a fair price for upholstered furniture, for the expensive sort is the only kind that will prove satisfactory in the long run. The best upholstered furniture is filled with horsehair, sometimes having cushions or facing of down to give extreme softness and comfort.

Period furniture is a study in itself, but to understand the subject fully requires much time.

AUTUMN HAZE *in the* GARDEN

Planning a Flower Border that Will Furnish a Well Balanced Succession of Bloom for the Fag End of the Flower Season

HELEN WILSON

A SEPTEMBER garden—what a varied and unattractive collection of flowers that brings to mind; what glaring colors and gone-to-seed plants usually greet our eyes. Perhaps you too have returned from a summer at the seashore or in the woods with visions of purple and gold fall coloring to come, only to be welcomed by rows of scarlet sage against the porch, red and yellow cannas on the lawn, and "choice mixtures" of petunias under a hot summer sky. You can think of a dozen such gardens if you try. Your own is not among them, of course, but let us be uncharitable and talk about our neighbor.

First of all he probably does not know that there are flowers of soft, cool colors that will bloom in September and October. He has overlooked them in his search for a "tidal wave of bloom in June." Doubtless his tulips were lovely, his foxglove and sweet William border a thing of beauty and his larkspur and lilies beyond reproach. Then he closed his suburban home at the end of June and went away trusting to chrysanthemums or the sad remnants of some midsummer annuals to tide him over until frost.

If he had been a wise man he would have saved some space near the porch, where one's September days are usually spent, for his autumn garden. He would then take his best book on perennials and several plant catalogs and do some deep thinking. First the astonishing discovery would be made that nature offers us few red and yellow flowers for fresh bloom in September and October. Those that we see are usually the dusty survivors of a hot summer and have lose their pristine freshness.

A September Border

A border that would come into its own in September could be made by using at the back some of the new hardy asters—Michaelmas daisies, as the English call them. Climax and Feltham Blue are both good. Monkshood (*Aconitum napellus*), *Salvia azurea* in large colonies, and the lovely blue shrub spirea brought well to the front of the border, where its bushy form of growth breaks the line of the bed. In front of the tall plants in irregular groups put *Eupatorium cœlestinum,* a lavender plant which looks like a large ageratum and remains in bloom for weeks; a fact which should cause one to forgive its weedlike tendencies of growth.

Among these violet and blue flowers put pink and white ones, or both, for the supply is unlimited. Salmon pink zinnias and white petunias, very distant cousins of the magenta mixtures, are lovely in groups along the edge of the bed. These may be sown late in order to have fresh, large flowers in the fall.

There is a new violet blue petunia offered by a few seedsmen that is the color of a single violet. It is extensively used in Germany in white window boxes with pale pink geraniums, and they might be good companions in the border.

Gladioli, needless to say, are valuable both

(*Continued on page* 86)

VALANCES of UNUSUAL DESIGN

The Purpose of Valances in General—Color and Pattern—The Length and Its Effect—The Unusual Design that Gives Distinction to a Room

COSTEN FITZ-GIBBON



A valance with a conspicuous pattern in contrast to plain side hangings tends to emphasize the length of the window head

A VALANCE does not have to be made of fabric in order to be a valance. Notwithstanding popular notions to the contrary and certain dictionary definitions which seem to imply the use of fabric as a *sine qua non,* the error only proves lack of imagination and ignorance of interior decoration, both historical and practical, on the part of the lexicographer. Fabric of some sort, it is true, is the *usual* material from which valances are made, but it is by no means the *only possible* material, as we shall see. However, as fabric is the most commonly employed, let us consider it first.

What a Valance Does

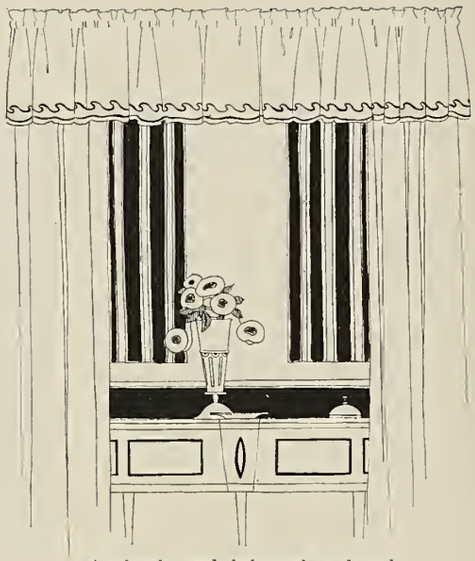
The two things to consider in deciding upon the sort of a valance to use are, first, the material, color and pattern—that is to say, whether the material and color are to be the same as that used for the rest of the window hangings and whether or not there is to be a pattern of some sort that does not occur elsewhere—and, second, the length and the manner of hanging. It make a difference in the appearance of the window, indeed in the appearance of the whole room, whether the valance is too long or too short or whether a valance is used when it had better be left off or left off when it had better be used; and the manner of hanging is of equal importance, whether it be plain, gathered, pleated, straight or shaped.

Of course a little experimentation will always help the processes of visualizing and deciding, but it is well to keep in mind a few general truths as the major guides. A tall window can take a deeper valance than a short or low window. A short valance over a wide window will bring down the apparent height of a room and, in a low studded room, must sometimes be omitted for this very reason. A valance with a conspicuous design, of bold pattern and color, will naturally focus attention upon itself, especially when the rest of the hangings are plain and should not be used unless there be some important reason for stressing the window head. The simplest and most informal valances are merely gathered and allowed to fall naturally. The deliberately pleated valance is a degree more formal and the straight and shaped valances likewise carry a note of formality.

Possibilities in Effects

The most usual course of procedure is to make the valance of the same material as the side hangings. Some admirable results can be achieved by creating a contrast, either by color or by pattern or by both, between valance and side hangings, but unless one is possessed of unerring color sense and a true sense of proportion it would be safer not to attempt this device. One cannot be too punctilious about the adjustment of the length of the valance and also about the purely mechanical side of the hanging which, if not properly done, will mar the whole effect. To mention just one instance, the writer saw but recently some valances in a seaside cottage where the decorator—and a very expensive decorator, at that—had used so much material in the heading and employed such high heading hooks that all physical balance was destroyed and the valance hung at a slant as though it were trying its best to escape from the window.

And now for a word about getting away from the usual. An idea susceptible of interesting development may be taken from a room in which the color scheme was developed from a screen covered with a black varnished paper bearing multi-colored Chinese *motifs* with some touches of gold. The room, though not a formal room, was supposed to have some suggestion of formality in accord with certain balanced and symmetrical arrangements. Accordingly it was quite in order to make shaped valances, rather shallow, from the same paper as the screen just mentioned, mount them on a backing or frame and varnish them. Heading the windows above apple-green rep side hangings they gave the required note of emphasis and contrasting color and presented much the effect of old polychrome and gilt leather lacquered in the most deft Chinese manner.



A simple and informal gathered valance with an inconspicuous border tends to strengthen the horizontal line of a window

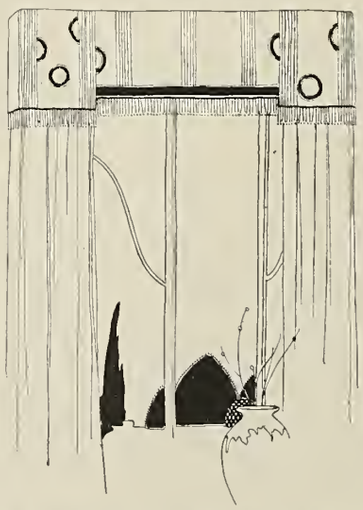
Valances of Wood

The general effect and method of managing such a valance suggest what might be done by employing painted or lacquered decoration on thin wood, shaped to the desired contour or left with a plain, straight lower edge. Such a treatment could be felicitously carried out in the 18th Century Venetian manner. And speaking of things Venetian reminds one of the fretted, shaped and colored valances, usually in cool green and white, that used to adorn the heads of windows in many an old-fashioned house. The same idea that appears therein is susceptible of varied developments. In this very connection it will not be amiss to suggest that it is often possible to find strips of pierced, polychrome and parcel gilt Japanese carved wood, in which the colors are mellow and subdued, that would answer admirably in lieu of the ordinary fabric valance. Likewise one may now and again pick up fascinating bits of old Spanish carving that could be applied to the same end with good effect.

It is always most interesting to devise new and unusual treatments so long as they will stand the tests of rigid canons of good taste, but the surest way to ensure their standing that test successfully is to eschew anything that savors of the fantastic and keep ever in mind the fundamental principles, to which allusion has already been made, and the dictates of sound common sense.



The plain pleated valance is suitable for a tall window. While not formal, it is dignified



A straight patterned and fringed valance immediately calls attention to itself by its pretentiousness

A LITTLE PORTFOLIO *of* GOOD INTERIORS

In every good interior there are dozens of suggestions. The aim of this portfolio is not to induce readers to duplicate the rooms shown but to gather suggestions from them to apply in their own homes. The reader also has at her command the expert advice of the Information Service, 19 West 44th St., New York City.

Gillies



The walls of the breakfast room to the right are gray stucco. Over this has been placed lattice painted a warm gray. The furniture is painted the same shade with color relief in medallions. The base of the room — the floor — is gray marble and the lighting fixture is of polished wrought iron with blue and green rubbed in. Hand-painted shades have been used and the curtains are of a plain fabric with decorative valances. The architect was Paul R. Allen and the decorators, W. & J. Sloane

The living room below is in a summer residence. For that reason it contains but few ornaments. Everything there has a purpose. The walls, which have an unusual paneling, and the bookcases and cornice are glazed in green. Mulberry and green form the color scheme—green velvet sofa and curtains; deep taupe rug. The framework of the two cabinets is blue and the panels black with a Chinese design. Old lamps have been used with salmon colored shades. Mrs. E. Cushing, decorator



Buckley



Mattie E. Hewitt

That a Jacobean bedroom can be reconstructed with antiques and modern pieces is proven by the excellent example to the left. The beds with their linen fold panels palmated and guilloche strapwork and heavy embroidered covers are rich in their simplicity. The smaller pieces are in keeping. Relief is given the plain walls by iron fixtures

An end-to-end arrangement of twin beds is one way of keeping the furniture from protruding too much into a room of narrow proportions. This scheme has been used in a bedroom in the residence of George Hill, Esq., at Stamford, Conn. Another view is found on page 37. Paul R. Allen, architect, W. & J. Sloane, decorators

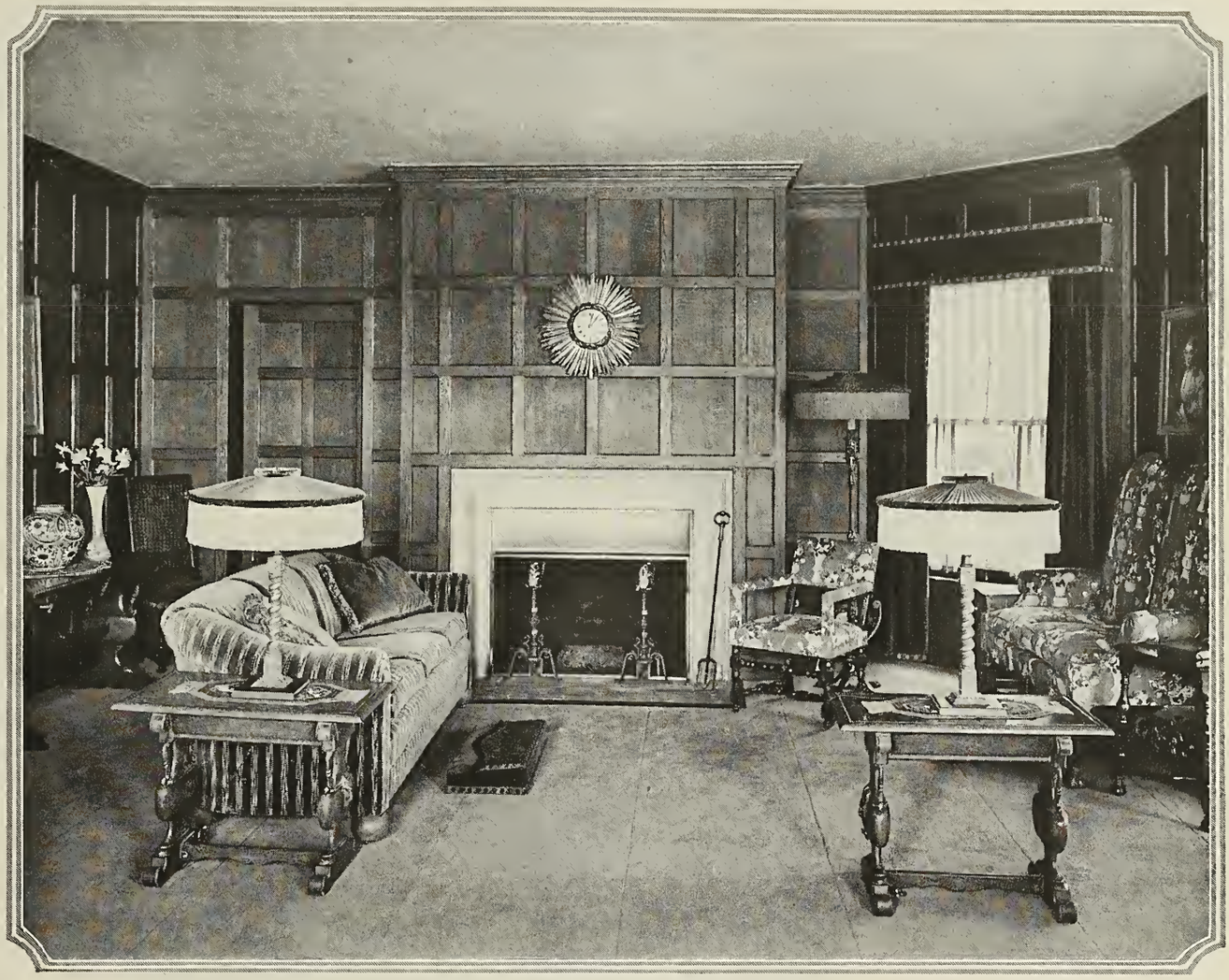
Gillies



The wall background of the living room below is painted a grayish parchment shade. On this are set fixtures painted black with appliquéd metal. A focal point is found in the fireplace with its Italian marble mantel. The hangings are taffeta striped sage green and black. This material has also been used in the upholstery of some of the furniture. Paul R. Allen, architect; W. & J. Sloane, decorators



Gillies



Part of the simplicity and dignity of the living room to the right is due to the walls that are paneled in gray-brown wood with an antique finish. The furniture is of a light walnut tone and the draperies blue. The couch is upholstered in blue and mauve velvet. The settee to the left is covered with a linen in blue and red of a Chinese design. Above the English stone mantel hangs an antique gold sunburst clock. The carpet is a deep taupe. Touches of color are given the room by an old Italian blue jar and pale yellow lamp shades. H. T. Huber & Co., decorators



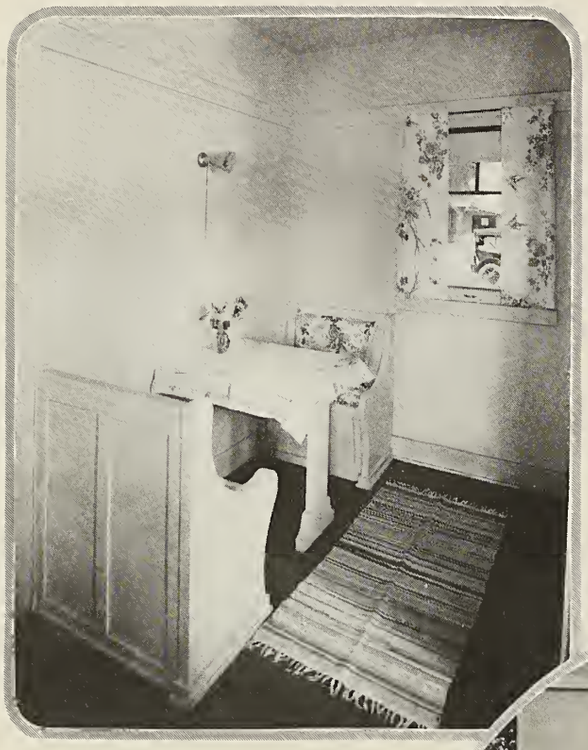
Quite a different type of living room is found in the residence of W. T. Brewster, Esq., at Hartsdale, New York. The room is built around a fireplace of brick laid with ends exposed in wide white bond. Above it runs a molded frieze. A remarkable painting has been let into the chimney breast. Plain casement windows with wide cushioned seats beneath fill the rest of the end of the room. The grouping of the furniture is informal and the entire treatment is one that suggests comfort and the ideal of home

Gillies

LIFE AS IT IS LIVED IN "THE BIRDCAGE"

A California Suggestion for the Professional Woman Who Lives Alone and Is Weary of Golden Oak and Lodgings

MAUD M. KECK



Breakfast is set in a dainty white corner. There is just room enough for two. The settles are comfortably cushioned. And the curtains and cushions and table cloth are all of the same fabric—a simple design in blue

"IF you were a woman living alone, how would *you* live?" demanded my friend.

I answered without hesitation, "In 'The Birdcage,'"—but after I said it, I began to think. Suppose I *was* a woman, living alone? Suppose I nursed or typed, or taught, or had a profession or had none and played fairy godmother to some young shoot without a parent stem, how would I live?

That afternoon and evening and even during the two or three times I woke up in the night, I was that woman in lodgings, or hotels, or boarding houses—living alone. I ate those meals which gave me mental indigestion: I dined at those tables where there was nothing esthetic—no pretty doilies, no hyacinths in a bowl—only food! I lived in those commonplace rooms where the carpet had an ugly, dusty individuality, where the furniture was golden oak, where the color scheme was unborn. Weary from the mental fag of a hard day it was to this I came home at night—and I woke up to it in the morning. Alas! not only to this, but to an endless vista of similar impending mornings! So it was not lightly, not carelessly, not as one who speaks without taking thought that I hunted up my friend and spake unto her:

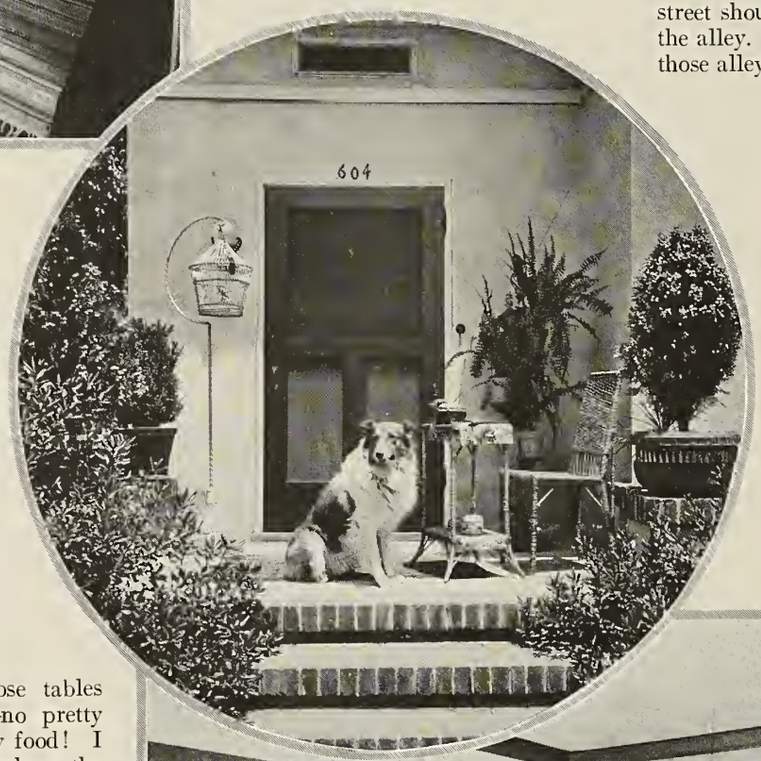
"Four-Leaf," I said solemnly (we call her Four-Leaf because her name is Clover), "Four-Leaf, I would live in a Birdcage of my own if I had to build it in a tree—or by the side of the road—or so far away that I travelled miles to reach it. I would cook for it, scrub for it, wash dishes and water the plants for it——"

"Oh, I knew all that—I tried all those other things first. It was a disgusting way of Life," added Four-Leaf calmly.

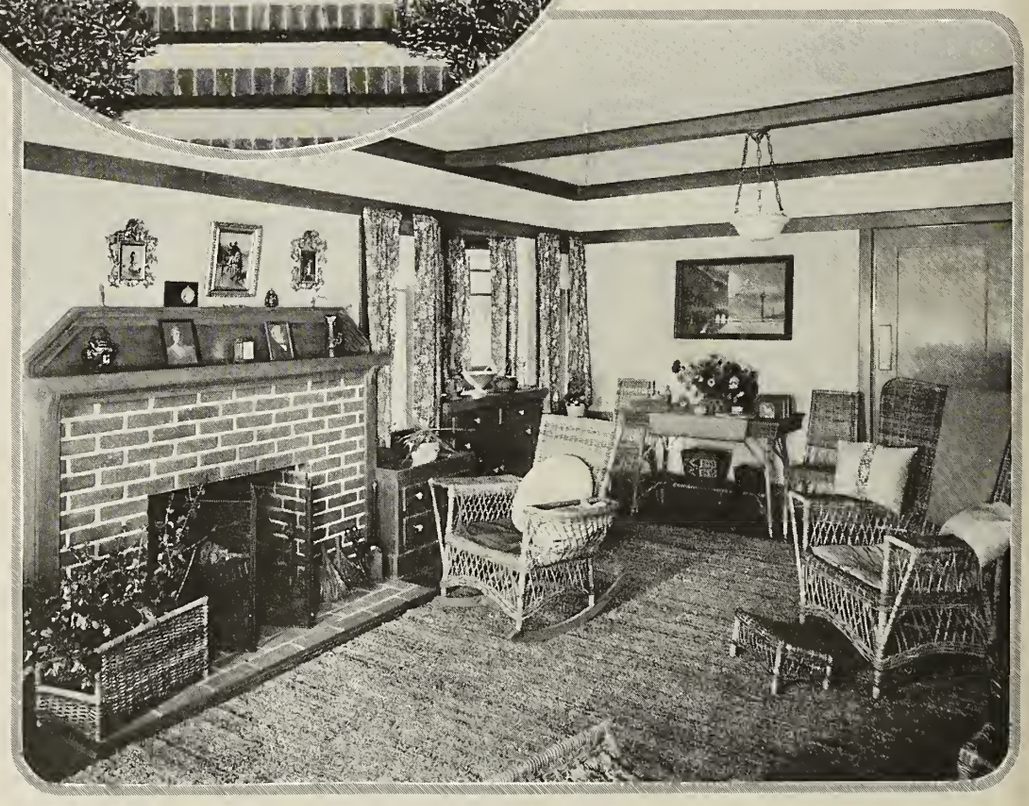
I nodded. That, I easily understood. And as I looked at her "Birdcage,"—at the four-room house with its big living-dining room finished in stained California redwood, at its gray walls, its brown wicker, its flowers and chintzes; then as I glanced at Four-Leaf herself, patting her collie and staring at the fire, I remembered those other women whose windows looked out on chimney pots or brick walls or down into what the English call "mews," and we call alleys. Dull, drab, comfortless backyards which leave the beholder aghast that houses maintaining a certain decency for the street should reveal so shameless a posterior to the alley. And I thought of the multiplicity of those alleys—of how many city windows looked down on them—of how often indeed, I had looked down on them myself! While a single glance through the glass door of "The Birdcage" revealed a porch which, for green and gray simplicity, might have been a lovely bit of Spain or Italy set down in Southern California. Being good is twice as difficult if one's only outlook is an alley!

It is true "The Birdcage" has a

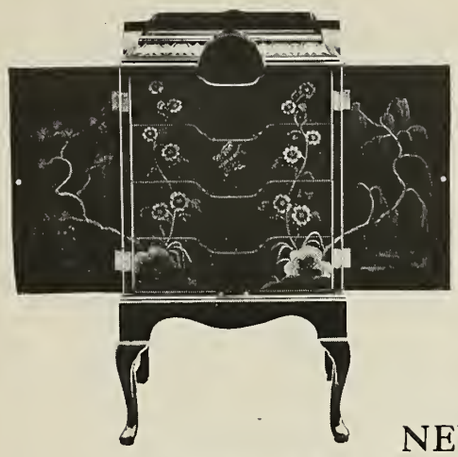
(*Continued on page* 70)



There's a tiny corner porch to "The Birdcage"—room enough for the birdcage itself and the collie, and a chair or two besides



One big living room takes most of the space in the house. It has a big fireplace and is furnished with wicker



A music cabinet in which utility and beauty have been successfully combined is among the new designs. It stands 33" high



A beautifully lacquered mirror frame with Queen Anne contour suggests use in the hall or the bedroom



Both the interior and exterior of the music cabinet, of which another view is shown opposite, are richly decorated

NEW DESIGNS IN CHINESE LACQUER

Part of the editorial purpose of House & Garden *is to serve as a news agency for things appertaining to the house and grounds. With this page starts a new branch of that service. Each month will be shown the latest designs in furniture. By the time the magazine reaches you, the article will be on display in the shops. The address of the nearest dealer will be furnished by The Information Service,* House & Garden, *19 W. 44th Street, N. Y.*



The Oriental habit of keeping treasures hidden away created such delectable chests as this. It is a suitable incidental piece for the hall or living room





Panels from an old Chinese temple carving have been set in a lacquer frame to form a fire screen of rare beauty and distinction

Both the mirror and the table below contain decorative panels taken from antique Chinese temple carvings. They suggest a natural hall grouping



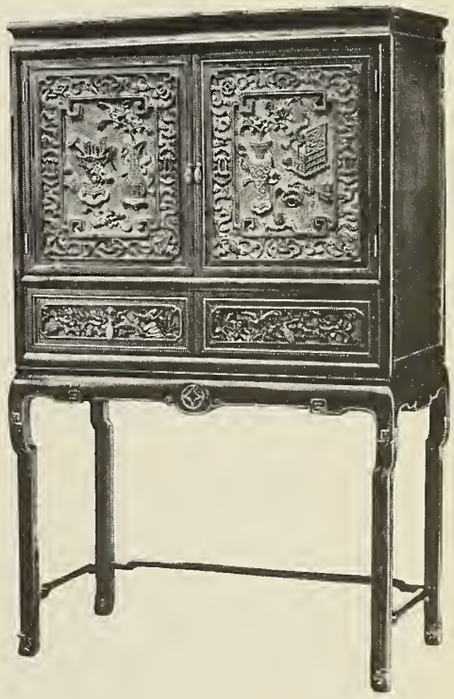
This lacquer desk might well prove the center of decorative interest in any room. Several choices of Queen Anne desk chairs are now available in the market

Among the magnificent new pieces is a lacquer closet with glass doors and drawers below. It is fully decorated. A living or dining room could contain it

A new Chinese highboy possesses unique decorative value and carries out essentially the spirit of actual Chinese furniture. It is mainly a living room piece









FALL PLANTING TABLE



The questions of what, where and how to fall plant puzzle many home gardeners. Here they are answered briefly and without unessential verbiage. Let the following table be the basis of your flower and shrub planting this fall

	Name	Blooms	Height	Colors	Remarks
			Feet		
Hardy Perennials	Aquilegia	May—June	3 — 4	Yellow, red	Aquilegia. Graceful and airy, especially valuable in the mixed border.
	Aconitum	June—Sept.	3 — 5	Blue	Aconitum. One of the best for shady and semi-shady positions.
	Anchusa	May—June	3 — 5	Blues	Anchusa. The new varieties are great improvements. Give full sun.
	Anemones	Sept.—Oct.	1 — 2	White, rose	Anemones. Beautiful flowers, lasting until hard frost. Good for cutting.
	Carex (Sedge)	May—June	1 — 2½	Foliage	Carex (Sedge). Good for marshy places or wet spots.
	Chrysanthemums	Sept.—Nov.	2 — 4	White, maroon, yellow	Chrysanthemums. Most important of the late fall flowers.
	Dicentra	May—June	2 — 3	Pink	Dicentra. Old favorite, thriving in either shade or sun.
	Dictamnus	May—July	2 — 3	Pink, white	Dictamnus. Showy for the mixed border; give rich soil and sun.
	Delphinium	June—Sept.	3 — 6	Blue	Delphinium. Indispensable for background in the mixed border.
	Ferns	May—Oct.	1 — 4	Foliage	Ferns. Good for shady positions, especially massed around the house.
	Foxgloves	June—July	4 — 5	White, purple, lilac	Foxglove. For backgrounds in the mixed border. Dominate whole garden.
	Hardy grasses	May—Oct.	2 — 5	Foliage	Hardy grasses. Should be used freely both by themselves and in mixed border.
	Hardy pinks	May—June	1	Crimson, white	Hardy pinks. Old favorite. Among the easiest to grow of border plants.
	Hibiscus	July—Aug.	5 — 8	Pink, white	Hibiscus. Full sun, but prefer moist soil. Robust growth with immense flowers.
	Helianthus	July—Sept.	5 — 6	Orange, yellow	Helianthus. Desirable for shrubbery planting and in clumps. Newer varieties.
	Iris	May—July	2 — 3	Blue, lavender, yellow	Iris. Select varieties for succession of bloom and character of soil.
	Peonies	June	2 — 4	Red, white	Peonies. Strong soil and sun or partial shade. Cover crown 2″ deep.
	Perennial poppies	June—Sept.	1 — 3½	Red, white	Perennial poppies. "Iceland" bloom all season; "Oriental" in May and June.
	Primroses	April—May	½— 1	White, yellow	Primroses. Good for half shady position and rockeries. Rich soil.
	Phlox	June—Aug.	2 — 3	Pink, red, white	Phlox. Select for succession of bloom; replant every three or four years.
	Rudbeckia	July—Aug.	4 — 6	Yellow, orange	Rudbeckia. Hardy, robust; spreads by itself; excellent for screening.
	Saxifraga	April—June	½— 3	Pink, white	Saxifraga. Very hardy; thrives everywhere; good for bordering shrubbery.
	Shasta daisy	July—Sept.	1½	White	Shasta daisy. The popular original has been improved in later varieties.
	Spirea	May—June	3 — 5	White, pink	Spirea. Prefers semi-shade and moist soil; good for borders; permanent.
	Stokesia	July—Aug.	1½— 2	Blue, white	Stokesia. Good for masses and beds in sunny positions; very hardy.
	Sweet William	June—Sept.	1½	Pink, white	Sweet William. Extremely hardy and permanent; fine for cutting.
	Salvia	June—Oct.	3 — 6	Blue, red	Salvia. Prefer moist and semi-shaded positions; several new varieties.
	Trillium	May—June	1½	Red, white	Trillium. Good for moist, shady positions in the hardy border.
	Veronica	June—Aug.	1½— 4	Blue, white	Veronica. Long spikes of flowers; extremely effective in mixed border.
	Vinca	April—Nov.	½— 1	Foliage	Vinca. Good as ground cover in shady position and under shrubs.
	Violets	April—May	½— 1	Blue, white	Violets. A generous number should be included in every mixed border.
Shrubs	Berberis	April—Nov.	2 — 3	Foliage	Berberis. Best general plant for informal hedges; color in autumn.
	Deutzia	May—July	6 — 8	Pink, white	Deutzia. Very hardy, permanent, and free-flowering; any soil; full sun.
	Lilac (Syringa)	May—June	15 —20	White, lilac	Lilac. Tall hedges, screens, and individual specimens.
	Hydrangea	June—Sept.	10 —15	White, pink	Hydrangea. Lawn specimens, hedge terminals, screening hedges.
	Forsythia	April—May	8 —10	Yellow	Forsythia. Single specimens and in mixed border. Best early shrub.
	Japanese maples	May—Oct.	10 —15	Colored foliage	Japanese maples. Invaluable alone on the large or small lawn.
	Rhus	July	15 —20	Foliage	Rhus. Unique and effective. Good background shrub.
	Spirea	May—June	15	White, pink	Spirea. Invaluable in the mixed border; also isolated. Many varieties.
	Althea	Aug.—Oct.	15 —20	White, red	Althea. Tall hedges and single specimens. Very hardy.
	Viburnum	May—June	12 —15	White	Viburnum. Hardy and effective. Flowers followed by white or scarlet berries.
	Weigela	June—Aug.	8 —12	Pink, white	Weigela. Extremely pretty and free-flowering. Graceful single specimens.
Bulbs		Plant—Inches Apart / Deep			
	Tulips	4— 8 / 4— 6	1 — 3	Pink, purple, white	Tulips. Most effective in long borders and in front of shrubs.
	Narcissus	6—12 / 5— 7	1 — 2	White, yellow	Narcissus. *N. poeticus* and *N. P. ornatus* good for naturalizing.
	Jonquils	6— 8 / 4— 6	1 — 1½	Yellow	Jonquils. For the mixed border and for cutting. Plant early.
	Hyacinths	6—10 / 5— 7	1 — 1½	Blue, white, pink	Hyacinths. Best for formal and design bedding. Mass in variety.
	Lilies	12—24 / 6—10	2 — 6	White, red, yellow	Lilies. Plant soon as received. Succession of bloom throughout summer.
	Snowdrops	2— 4 / 3— 4	½	White	Snowdrops. Earliest flowering; naturalize in open woods or in rockery.
	Scillas	2— 4 / 2— 4	½	Blue, white	Scillas. Under trees or on shady lawn; will stand close mowing.
	Crocus	2— 4 / 3— 4	½	Blue, white, yellow	Crocus. Brightest of the early spring blooming bulbs. Naturalize.
	Spanish Iris	6—12 / 3— 4	1 — 2	Blue, purple	Spanish Iris. Prefer a light, friable soil; good for the mixed border.
	Grape Hyacinth	2— 3 / 3	½	Blue, white	Grape Hyacinths. "Heavenly Blue" the best variety; plant in groups.
	Anemones	4— 6 / 3	½	Blue, white, scarlet	Anemones. Prefer well-drained, sheltered position; good for rockery.
	Allium	6 / 2— 4	1	Yellow, blue	Allium. Naturalize where grass does not have to be cut and in borders.
	Chionodoxa	3— 6 / 2— 4	½	Blue	Chionodoxa. Prettiest of the early blue spring flowers; naturalize in grass.

FALL PLANTING INSTRUCTIONS

For the purpose and benefits of fall planting, turn to pages 24 and 43.

Be sure that the plants are in a healthy condition. Plants set out in the fall in a dormant or semi-dormant state do not give evidence of infestation. Buy from a reliable nurseryman. Plants should be well matured; the wood should be firm and hard in the case of trees, shrubs and small fruits, and the season's period of flowering over in the case of perennials. Set out immediately upon arrival.

Any ordinary good soil will answer for most plants. Avoid extremes of sand or clay. Thorough drainage is essential. Heavy soils will be benefited by an addition of coarse sand, gravel, coal ash, or broken brick. Lime is good for both extremely heavy and light soils; it should be used with discretion.

The amount of soil preparation will depend on the quality of the soil and the culture it has received a year or two previous. Add rotted manure and ground bone where plant food is necessary.



Before planting see that all roots are in proper condition. Cut off broken or straggly roots. Prepare holes for shrubs and put in plant food. Keep roots moist. Most perennials that form in clumps or crowns should be set out so that the tops are about level with, or slightly lower than, the surface. Firm in soil about roots. Tag all plants.

After soil is well frozen, apply winter mulch. This protects plants from weight of snow and prevents premature root growth. Use fine, dry manure, marsh hay, dry stable litter or leaves. A depth of 3″ to 5″ is sufficient.

Of the larger fruits, apples and pears may be set out now, but cherries, peaches and plums should be left until spring. Of the small fruits, raspberries, blackberries, gooseberries and currants may be set out to advantage this fall.

FIRST STEPS *in* SHRUB SELECTION

General Principles and Simple Rules to Enable You to Choose and Plant Wisely

F. F. ROCKWELL

WHY should you set out shrubs this fall? Not alone because this is the season when most shrubs should be planted, but because, if you leave them until next spring, the chances are that they will not be planted at all. And again, every year you go on without shrubs you are not only losing the pleasure given by the enhanced beauty which their presence lends to a place, but also overlooking a real investment. The comparatively few dollars required to purchase shrubs for the ordinary small place cannot be charged up under the heading of the year's pleasures, as though they had been invested in flower seeds or perishable bedding plants, but may be considered as having added actual money assets. For the shrubs which they purchased will certainly add a hundred per cent to the appearance of the place, and proportionately to its value, within the space of two or three years.

I fancy that one reason why we do not find shrubs more universally employed in beautifying the grounds about the average home is that there seems to be a widespread and persistent misunderstanding as to their cost. Do you realize that for twenty-five cents you can get good standard sized plants of many of the best varieties, and that most of the others cost but fifty cents or a dollar? And do you realize that after they are once set out they will take less time for care and are less liable to injury from exterior sources, insects, diseases and drought, than anything else you can plant?

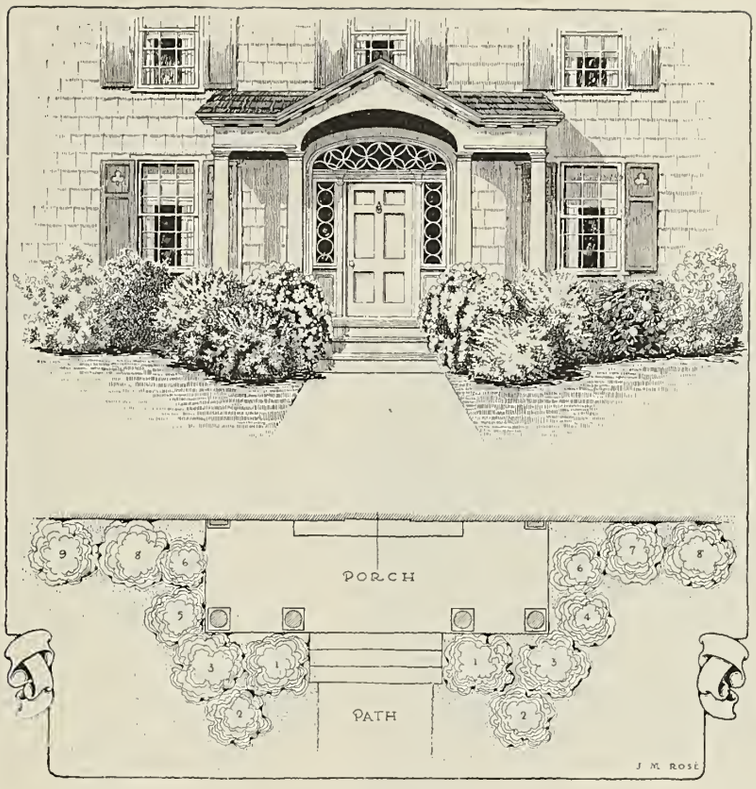
Analyzing the Planting Problem

Possibly you have hesitated about purchasing shrubs because, having had no experience, you could not decide exactly what to get. That is a matter about which no hard and fast rule can be laid down. It will depend partly upon your own taste, partly upon the place—its size, location, etc.—and largely upon its surroundings. Possibly your neighbor has built a garage next to your line which you would like to obliterate from the landscape; or you may have a view down a valley or a glimpse of a distant hill which you would not want to shut off for all the shrubs that ever grew. So the first thing for you to do, unless you want to employ a landscape architect, is to study carefully your own problem.

Without any very intimate knowledge of shrubs you can decide where they are needed and how tall they should be. That is the first step. Keep in mind, however, that shrubs should be planted as much as possible in masses, instead of dotted here and there over the expanse of lawn.

As to what you will plant in the various places where you have decided that something should be put, that will be a question of taste and will depend upon personal preference. If it is possible for you to do so, the best thing will be to visit some good nurseries, as in no other way can you get so definite an idea of the various things which will be available for your use. If that is out of the question, you can make a satisfactory selection after a careful study of a good catalog, if you make use of the following suggestions.

(*Continued on page* 66)

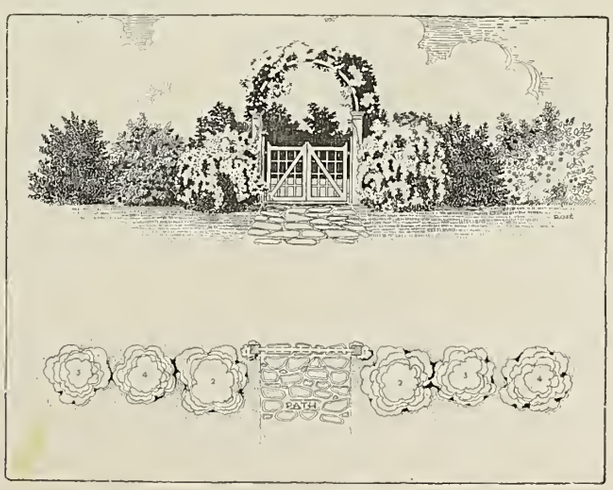


An entrance planting susceptible of considerable variation includes (1) *Spiræa arguta;* (2) *Deutzia gracilis, rosen;* (3) *Deutzia scabra, crenata;* (4) *Berberis Thunbergii;* (5) *Deutzia gracilis;* (6) *Rhodotypos kerrioides;* (7) *Azalea mollis;* (8) *Viburnum acerifolium;* (9) *Diervilla sessilifolia*

A STANDARD SHRUB LIST

Name	*Height*	*Flowers*	*Blooming Period**
Daphne Mezereum	3′	lilac	April
Forsythia fortunei	8′	yellow	April
Cercis Japonica	20′	rosy-pink	April
Berberis Thunbergii	4′	yellow	May
Prunus triloba	5′	pink	May
Lonicera Morrowi	6′	white	May
Spiræa van Houttei	8′	white	May
Viburnum opulus	12′	white	May
Syringa vulgaris	12′	white, lilac	May
Potentilla fruticosa	3′	yellow	June
Philadelphus Pekinensis	5′	creamy	June
Diervilla floribunda	8′	crimson	June
Cornus sanguinea	12′	white	June
Cratægus crus-galli	25′	white	June
Spiræa tomentosa	4′	purple-pink	July
Hydrangea quercifolia	6′	white	July
Amorpha fruticosa	10′	blue	July
Callicarpa Japonica	4′	pink	August
Hibiscus Syriacus	12′	white, pink	August
Caryopteris mastacanthus	4′	blue	September

* These dates show the beginning of the period of bloom. In many cases the flowers last into the next month.



Over the arch can clamber pink Dorothy Perkins roses (1), *flanked by Spiræa van Houttei* (2), *Calycanthus floridus* (3), *and Philadelphus Pekinensis* (4)

THE BALUSTRADE *in* GARDEN ART

How Italy, the Land of Perfect Garden Artistry, Originally Created the Balustrade for the Enrichment of the Garden Picture

H. S. SEYMOUR



THE purpose of the "charming art of touching up the truth" is not to falsify it, but to render the truth potent as an inspiration towards a truer enjoyment of life's truth.

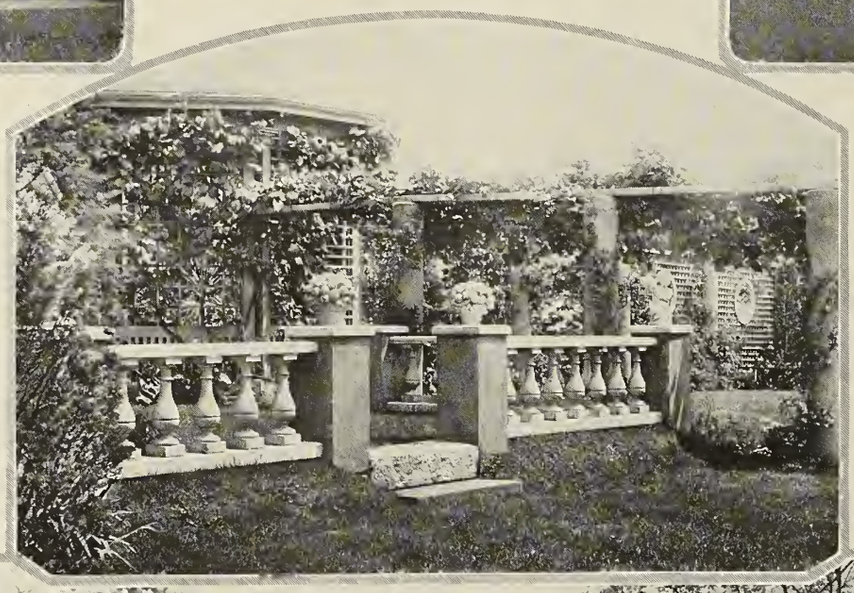
In making a garden you start with the assumption that something of wild Nature must be sacrificed, and something must be superadded, and that which is super-added is not properly of this real, visible world, but of the world of man's brain. Art may have its dangers, but not in the hands of an artist. So, too, it is with successful garden art and with a master of its mysteries.

The velvet lawns, the boast of English gardens, are never perhaps exactly to be attained in our own climate although, thanks to our scientific seeding and lawnmaking, they are skilfully approximated. Italy, land of perfect garden artistry, could not take lawns into account at all. Notwithstanding the English



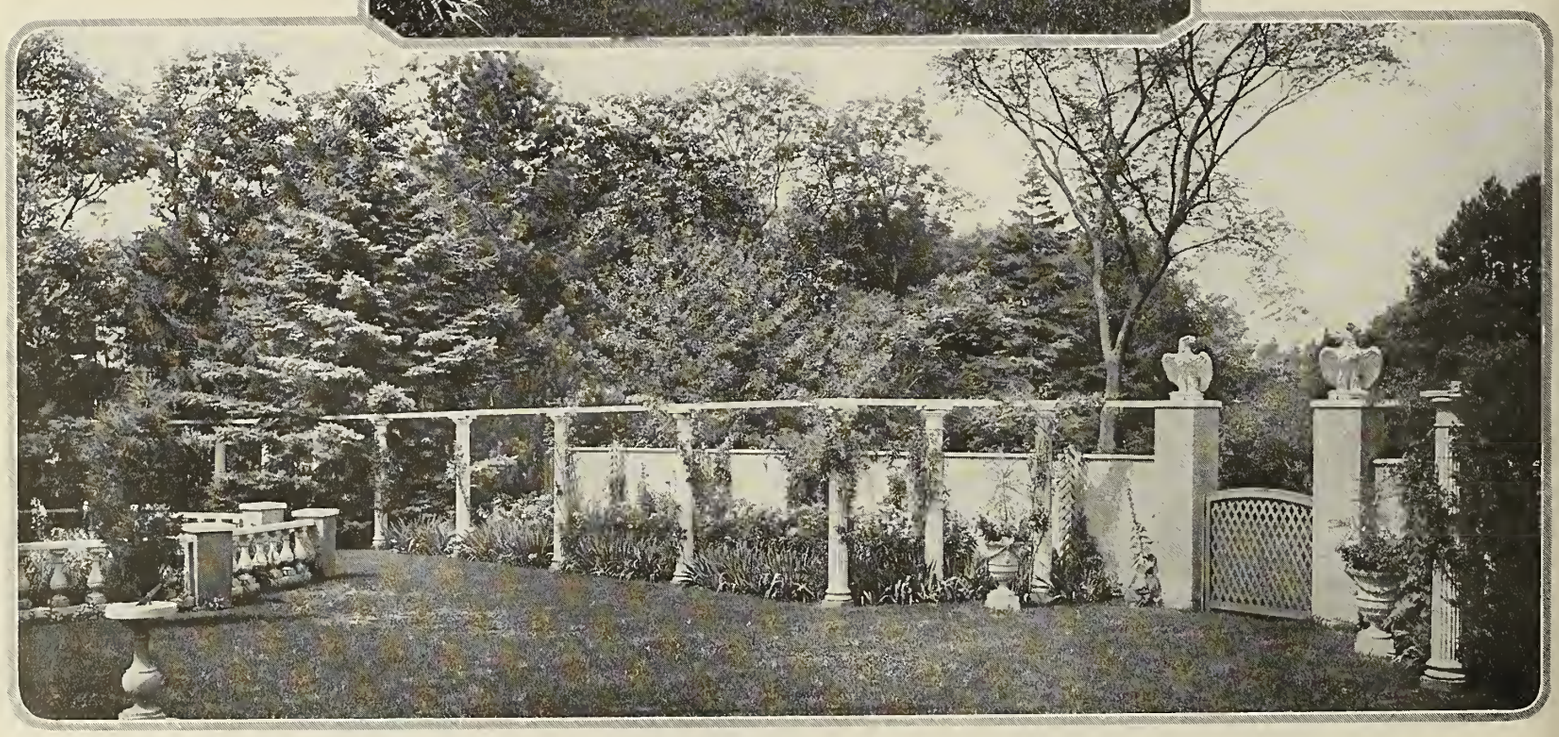
The balustrade is really part of the "charming art of touching up the truth" It is man's contribution

In making a garden you must sacrifice something of wild Nature and add something artificial



(Right) A combination of balustrade, post decorations, lattice and pergolas has here been used to create a garden corner of unusual interest and artistic merit

The remarkable composition of the garden below is due entirely to the sympathetic handling of ornaments in combination with flowers, trees and lawn





As a detail of a dignified porch or terrace the balustrade fits in exactly. Its size and designs, of course, will be governed by the adjacent architecture



An Italian atmosphere is immediately established by the balustrade run along the rock ledge in the residence to the left

wealth of turf, fair Albion has been glad enough to borrow from Italia her garden ornament, lest those perfect greenswards, sung by poet and prose-writer alike, had never, through contrast, disclosed their fullest beauty to sympathetic eyes.

And like England and France, American garden-makers have been glad to study the terrace structure of old Italian gardens, the walls of masonry with balustraded fronts, etc. In describing the garden of Moor Park, which he called "The perfectest figure of a Garden I ever saw," Temple laid stress on the lovely balustraded terraces,—"Terrasses covered with Lead and fenced with Balusters."

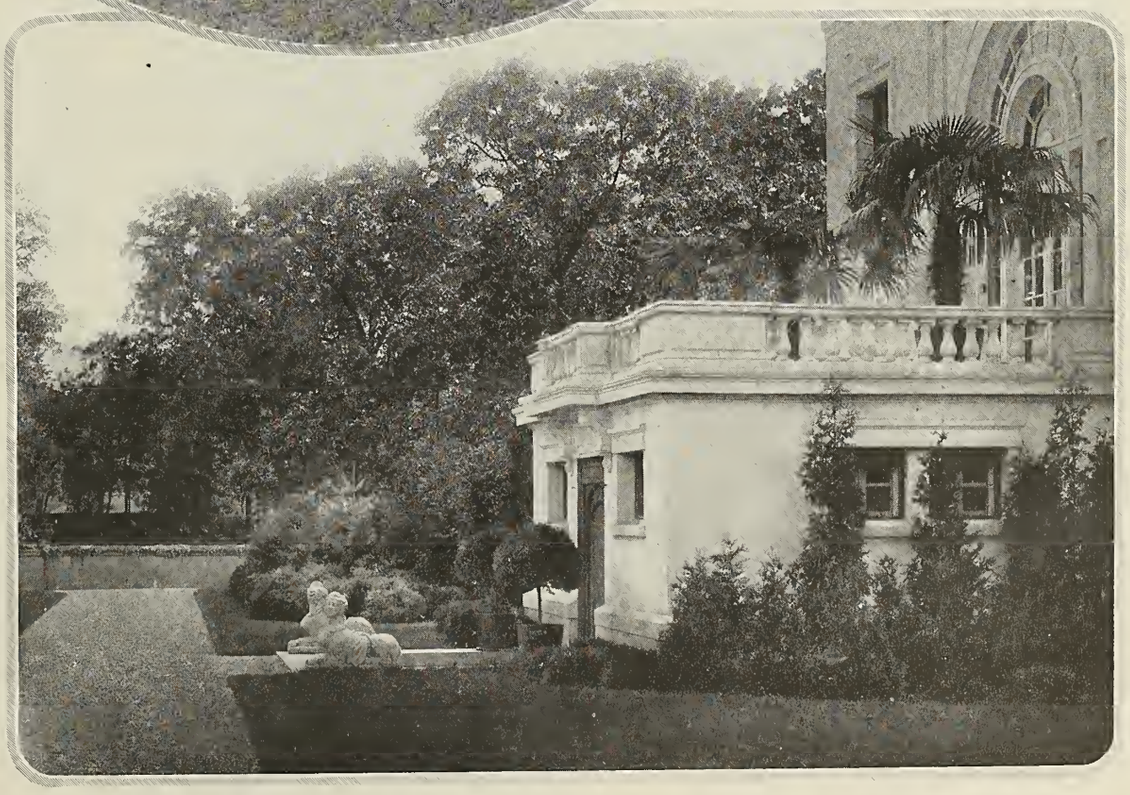
Origin of Balusters

Perhaps no single feature in the ornament of garden architecture is more useful, interesting and "unwritten" about than that of the balustrade. The accompanying illustrations at once suggest the beauty of such a bit of garden architecture. The word *baluster* (often banister) is derived from the Latin *balaustrium,* the flower of the Pomegranate, from the form of which the original outline detail of the design of the pear-shaped swelling of the lower end of the pillar or shaft bearing the name was taken. Balustrade, of course, was the name derived from the balusters placed in equidistant range. It seems to me that the balustrade came into modern decoration as a need, not simply as an invention. This, I think, will impress itself on one who studies, for instance, the paintings by old masters. Giovanni Bellini in his "Souls in Paradise" (Uffizi Gallery, Florence) seemed to feel the need of the balustrade idea, against the landscape. But it had not developed with him beyond the indication of the equidistant square shafts there shown, as it came to be developed in the work of the Venetian painter, Paul Veronese. The study of early modern art at once discloses how truly the balustrade was a structural decorative need, not merely a fancy. Jan Gossaert was glad enough to bring the balustrade idea back to Flanders from Italy, while Albrecht Altdorfer of Nuremberg nearly evolved the idea of the baluster in the pillared terrace parapet depicted in one of his famous canvases, "Susanna In the Bath."

As Landscape Features

Stress is here laid on the baluster as a decorative motif with the old masters, as it is of importance to study all the arts comparatively to the fullest enjoy-

(*Continued on page* 70)



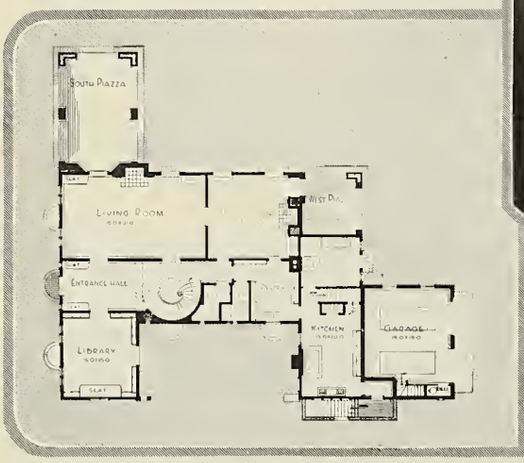
The balustrade is a device equally suitable to the ground or to the skyline. It lends itself to silhouetting



Almost the first thing one notices about the house is its abundance of windows and doors and the consequent profusion of light in the rooms. The roof is unusual

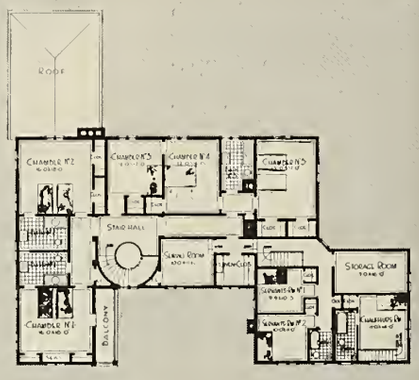


The south piazza is arched, a treatment that gives the exterior relief from the rigidity of the many windows. It has a brick floor; the walls are stucco, repeating the exterior treatment



The plan is quite unique. A court has been enclosed by the library and service ells. The stairs are circular. The garage is attached to the house

Off the master's bedroom is a balcony that gives an intimate, Southern touch to the court. It shadows the library door and creates a quiet garden spot beneath



With servants' rooms restricted to a wing, the remainder of the chambers have full privacy. There is plenty of light and ventilation



A COUNTRY HOUSE *of* UNUSUAL ARCHITECTURAL LINES

THE WORK *of* EUGENE J. LANG, *Architect*

Photographs by Gillies

FERNS THAT FLOURISH IN THE HOUSE

Handsome Sorts Adapted to Average Living Room Conditions—Soils, Temperatures and General Care that Ensure Success Through the Indoor Months

L. GREENLEE

FERNS are among the finest furnishings of window and conservatory. In any season some are always ready to lend quiet grace or cool green contrast to arrangements of cut flowers or blooming plants. When the more delicate fronds of the outdoor fernery are withered by frost, the value of window and greenhouse sorts is much enhanced.

The nephrolepis, or sword fern, family have for years been the most popular of tender ferns. In the struggle to exchange the rather statuesque beauty of the old sword fern type for the fluffy ruffles of the maidenhairs they have gone through so many freakish variations in frond plumage as to suggest a movie show. All forms are beautiful, and a further reason for their popularity is that they are happy under conditions which almost any home can give them, even enduring some neglect and abuse. Once their soil dries out most ferns are ruined for the season. With repentant care, however, a nephrolepis will forgivingly regain its beauty. Even when young and growing in small pots the plants are attractive.

Some Handsome Varieties

If a number of ferns are desired for continual decoration in living rooms the simple leaved forms of nephrolepis are best. The more showy plumose forms—*Scotti, Whitmani, Wittboldi, Piersoni* and *Piersoni elegantissima* are examples—have weightier fronds much laden with curlicues. When mature their own weight breaks down the frond stems, so that the plants lose symmetry. Their bright, plumy young fronds are beautiful for mingling with cut flowers, and the plants are useful for any location where contact or frequent moving does not endanger them.

Some other stiff-fronded, handsome ferns that endure living room conditions quite well are *Polystichum angulare,* the shield fern, similar to the nephrolepis but having triangular pinnæ; and the holly fern, *Cyrtomium falcatum.* The holly fern has glossy, wavy-edged pinnæ and when young is a favorite for table ferneries. Its mature fronds are about 2′ long and quite stiff. The best small ferns of this character for general house and window use are the pteris or spider ferns. Quite a number of them have golden-yellow stems and silvery leaf markings that brighten up the darker sorts used for fern dishes. *Pteris argyrea, P. cretica* and *P. Victoriæ* are most admired.

The filmy, graceful fronds of the maidenhair ferns are always exquisite and perhaps better loved than any others. *Adiantum Farleyense,* queen of ferns, with mist-like, sweeping plumes of translucent green and young growth of delicate pink, must spend most of her time in a moister atmosphere than the living rooms afford. Their dust and dry heat would soon destroy her beauty. But everyone who has a little conservatory or greenhouse is sure to count several pots of this fern among her chief treasures. Nothing else is so charming for table and mantel decoration; nothing else so brings out the beauty of orchids, roses, lilies or any other choice flower that may be mingled with its greenery. Really indispensable it seems for state occasions in our rooms, or whenever we delight to honor some special guest. Some member of the family is usually thoughtful enough to remember to restore Farleyense to her humid atmosphere before drafts or dry heat have shriveled her finery.



Adiantum Farleyense, with sweeping green plumes and young growth of delicate pink, needs a moist atmosphere

There is a hardier form of adiantum, *A. capillus veneris imbricata,* that endures house conditions almost as well as the Boston fern. Other lovely forms are *A. bellum* and *A. cuneatum.* Basket ferns are beautiful for window use, and two of the adiantums, *A. dolabriforme* and *A. ciliatum,* both of which produce young plants from the tips of the fronds, quickly cover with them the moss of baskets. The result is not such a fountain of fronds as the Boston fern makes when planted in baskets; the effect is dainty rather than spectacular.

Fern Oddities

Among the davallias and polypodiums are several sorts interesting on account of their odd rhizomes. These rest on the ground and are densely covered with long, coarse, yellow hairs. With maturity they hang over the sides of the pots and strongly resemble a rabbit's foot.

Davallia bullata is the species sold in fern balls and wound into other odd shapes. Not all fern balls develop well, sometimes because they are not kept warm and moist enough. If the balls have been wound too tightly it is not difficult to cut strands here and there to allow them to soak up more water when immersed.

Some of the aspleniums develop young plants along the stems of their fronds in a way that is both pretty and curious. When these are detached and potted they soon form independent young ferns. Well tended aspleniums are beautiful for many years and form grand specimens. They are firm textured enough to live in ordinary windows, and their delicately cut fronds are as refined as those of some much more capricious ferns.

Much more expensive, curious and exacting as to culture are the platyceriums, or stag-horn ferns. They look like giant lichens growing from blocks hung upon the stems of tree ferns, or on the greenhouse wall. Only those who have some skill with tropical plants and can give tropical conditions under glass should attempt to grow them.

Temperatures and Atmosphere

A night temperature of about 55 to 60 degrees, rising in daytime to 65 or 70, suits most ferns. In coldest weather the thermometer should not register less than 50 degrees. In

(*Continued on page* 74)



A vigorous specimen of N. Whitmani, before the fronds have aged



Nephrolepis Scotti is one of the showy members of the family



As the plants grow older they lose some of their symmetry

BLACK *and* GRAY IN A BEDROOM

A Composition In Which Livableness Predominates

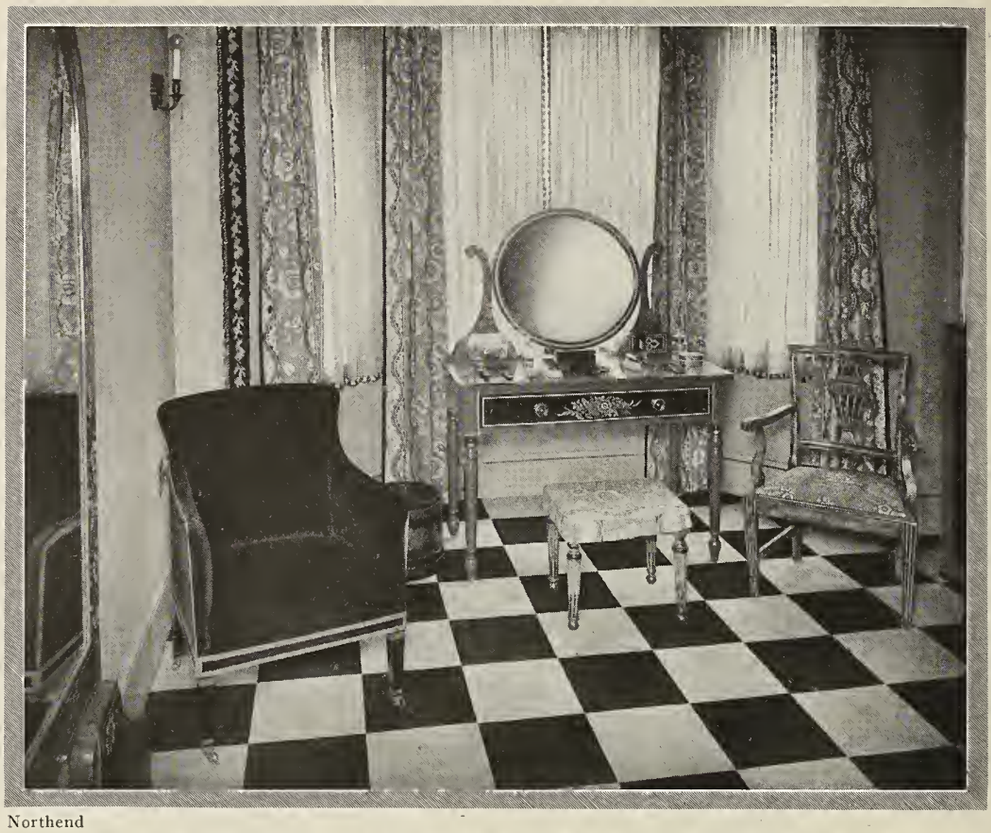
WINNIFRED FALES

THAT a little knowledge is a dangerous thing will be granted without argument by all who witnessed the wholesale perpetration of gloomy horrors in the name of decorative art, in the early stages of the "craze for black" which threatened to become epidemic a year or two ago. Fortunately, the very virulence of the attack hastened the crisis and brought about a speedy convalescence; but it had served its purpose, not only by demonstrating the viciousness of an unrestricted use of mourning hues, but also by arousing an appreciation of the incalculable value, in a decorative composition, of the black note properly subordinated. As a result, innumerable interiors are now being produced whose extreme effectiveness is due in no small degree to the skilful introduction of black in limited and broken areas, instead of in the solid and forbidding masses earlier employed.

Where Black is Well Used

One of the happiest results achieved by this means is shown in the accompanying illustrations of a bedroom in a Massachusetts home, wherein the black elements have been handled with the utmost restraint and yet in a manner which gives life and brilliancy to the whole.

The walls, ceiling and woodwork of the room —with the exception of the door frames—are painted an austere gray white, and the entire floor is covered with a velvet carpet in a tile pattern of grayish white and black. The glass curtains are of thin, shimmering white silk edged with narrow black and white fringe, and over them fall draperies of a heavier silk of soft gray covered with a large floral pattern in blue, dull purple and green with a touch of orange yellow. These are bordered with inch-wide folds of black taffeta.



Northend

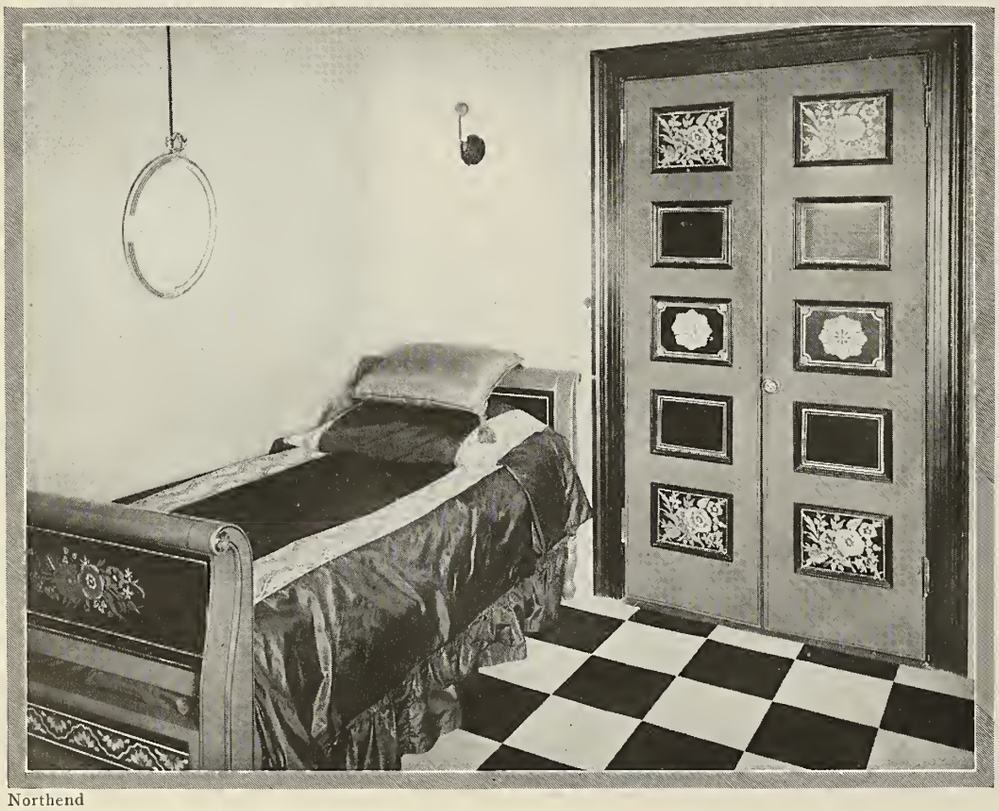
Floral motifs in blue, dull purple and green taken from the draperies, were applied to the black painted panels of the dressing table and other furniture. The black is introduced only in limited and broken areas, as in the gray and black carpet and the black taffeta bindings of the over-drapes. Glass curtains are white silk edged with narrow black and white fringe

The room contains one large easy chair upholstered with sable velvet, which seems to draw to a focus all the smaller areas of black and prevent an effect of "spottiness." The rest of the furniture is finished in gray enamel of a medium tone, the chairs upholstered with the drapery material, and the bed, dressing table, mirror frame and chiffonier paneled and striped with black, and painted with motifs borrowed from the silk. The bed, of a most graceful design, has a counterpane and valance of black taffeta embellished with bands of the drapery silk. Above it hangs a small oval mirror in a black and silver frame. Even the radiator is concealed by a metal grille enameled gray and black. The lighting fixtures are simple wall brackets of wrought iron that serve to carry the eye upward from the furniture to the black painted door frames.

The Door Treatment

The doors themselves constitute the most original and decorative feature of the entire room. They are enameled gray and each has five molded panels of equal dimensions, painted black and lined with white. The first and fifth panels are filled with elaborate floral designs composed of the same units as those used in the decoration of the furniture and, like those, adapted from the pattern of the window hangings. In each center panel is painted a large rosette in gray, white and orange—also an adaptation of a drapery motif—with four small ones in the corners. The second and fourth panels are left plain for the sake of contrast.

Taken as a whole, this unusual bedroom furnishes a valuable object lesson in decorative economy. In the average room, enough decorative themes are jumbled together to supply an entire house if intelligently separated and developed. Here is an example which proves the ease with which a single rug, a roll of wall paper, or a length of fabric may be made to yield sufficient inspiration for the decoration of an entire room, without monotony, and with a marked gain in distinction.

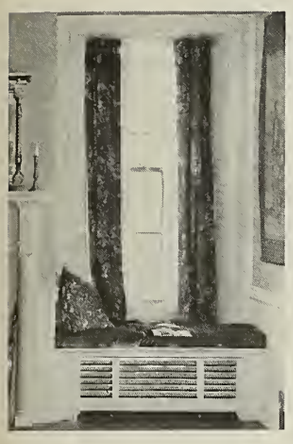


Northend

The walls, ceiling and woodwork, with the exception of the black door frames, are gray white. Panels of the doors have been given decorative designs in gray, white and orange on a black ground. The same sort of motif has been used on the bed. The coverlet is black taffeta with bands of the drapery silk. Fixtures are wrought iron

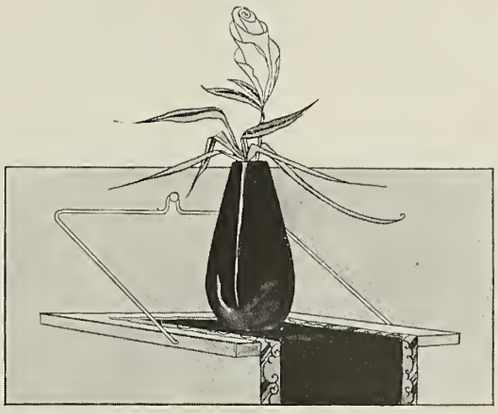
CONVENIENT DEVICES *for* THE HOUSE

Here are eight of them, and next month there will be eight more if space permits. Architects furnish some of these ideas, and readers the others. The editor is always glad to receive suggestions for this page, and he values an idea at one dollar, which is paid to the contributor when this page goes to press.



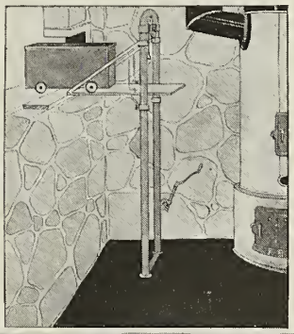
THE ways of boxing in the radiator are legion. Some are very artistic and very costly. And others can be made by the carpenter for a reasonable sum. The amount spent for this radiator grill will depend entirely upon what treatment the architecture of the room demands. It may be a bronze grill, or it may be just a shuttered and slatted window seat as shown in the illustration.

The architecture of this room was Colonial, but there are dozens of types of rooms in which this treatment could be applied. The use of the box on the window seat, is, of course, the usual scheme. It might have made this device still more practical had the slats been arranged so that they could be closed, thus regulating the amount of heat sent into the room without altering the general effect.

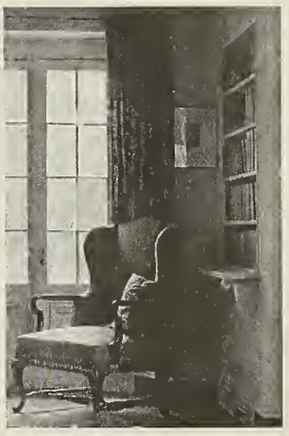


A MOVABLE shelf that requires only a nail to hang it on and a moment for hanging should appeal to the owner of the country cottage. It has a multitude of uses and could be used in almost any room to hold flowers or books or an ornament. A cover will sufficiently mask its mechanism. It costs 50 cents and is available in any finish.

THE bother of hauling out ashes can be greatly reduced by using a mechanism for hoisting up the ashes from the cellar to the level of the street. In the illustration below is shown a new device whereby the ashes are loaded into a little car, run on an elevator, and raised up to the window. A worm gear on the crank reduces the labor of hoisting to a minimum. The height is adjustable from 5½ to 8 feet.



IT is undeniably true that the dry heat which we use in our American homes is ruinous to furniture, books and pictures. This, of course, can be avoided by forcing damp air into the room or by using pans of water concealed on the radiator. But no matter how dampened, a direct draft of heat will play havoc with furnishings and the housebuilder should avoid it.



The library grouping above shows one method of directing the force of the heat away from shelves of books. A shelf is built out over the top of the radiator. The radiator itself is concealed behind a bronze grill. Instead of the heat forcing its way up through the shelves and causing the bindings of the books to crack, it is directed out into the room, where it will bring about a more even temperature distribution besides saving the books.

DURING the planning of the house it is often desirable to make provision for that furniture which one already has on hand. When the time comes for its arrangement in the new home, the scheme of the room is easily accomplished.



In the accompanying illustration provision had to be made for both a built-in china closet and a Sheraton sideboard. A china closet extending into the room would have been an annoying obstruction. Hence, this placing of it in the jog of the wall above the sideboard.

A treatment such as this is suitable to some types of Colonial dining rooms where intimacy and simplicity are required. The dining room is in the residence of Alexander Moffett, Esq., of which William Emerson was the architect.



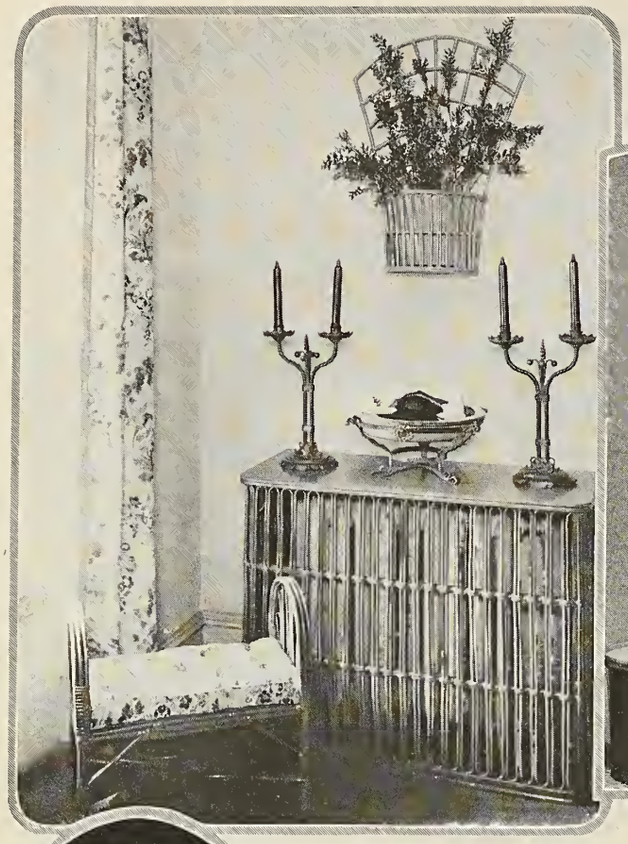
WHEN there is not sufficient provision made for direct light in an upstairs hall it can be brought in by the use of glassed doors. But since most of the rooms opening on an upper hall demand a degree of privacy, it is not practical to use the French door. In that case the glass must be limited to the upper half of the door and a curtain used behind it in the case of bedrooms.

Harvey O'Higgins, the author, hit upon a scheme for furnishing hall light by letting in an ordinary sash into each door. This gave sufficient light and afforded a pleasing uniformity upstairs. For a more pretentious house there could be made decorative iron grills that would give the hallway unique interest without in any way cutting down the light or lessening the effectiveness of the scheme.

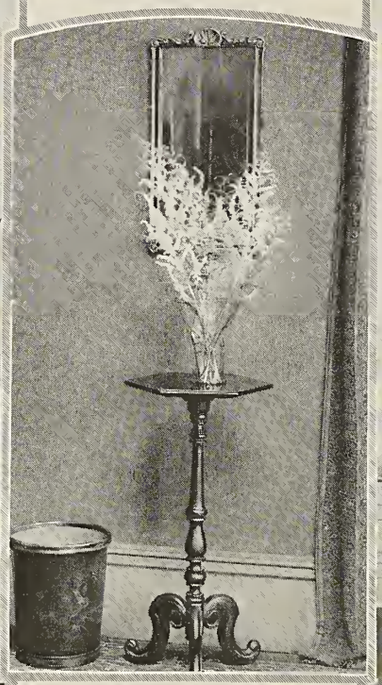
THERE are many homes that cannot afford the space for a separate playroom or in which it is more convenient that the children play under the direct eye of the mother. In such cases the toy closet in the living room or library will be found a useful device. The shelves should be so arranged that the child can reach them, and the habit of putting toys back in place after playing will both help the training of the child and keep the room in order. Glass doors allow the entire contents to be seen at a glance.



THE usual practice of nailing the valance to the valance board is gradually being supplanted by the use of dress clasps. The pockets for the clasps are sewed on to a strong tape which is nailed to the board. When the board is in place it requires no time to snap on the valance. This affords just as firm an anchorage as nails and is twice as convenient. It also adds to the life of the fabric and makes spring cleaning and fall renovation much easier undertakings.



Antique mahogany finish stand, $14; mirror, 22" by 12", in dull black and gold, $6; Venetian glass vase, 8" high, blue rim, $7





Green willow stool, 20" x 10", $6.50, cushion, $2 Antiqued wrought iron candlesticks touched with dull orange and green, 16", $15 each; fruit bowl standard to match, $10; bowl, $6.50; reed radiator cabinet, 15" x 36" x 19", $18; wall pocket, 28", $6.25

SEEN IN THE SHOPS

Because it helps to visualize the decorative value and place of the articles in the home, pottery and furniture are grouped here in natural positions. Once visualized the next thing is to write to the Shopping Service of House & Garden, *19 West 44th St., New York City, which will purchase the articles for you or send you the names of the shops*

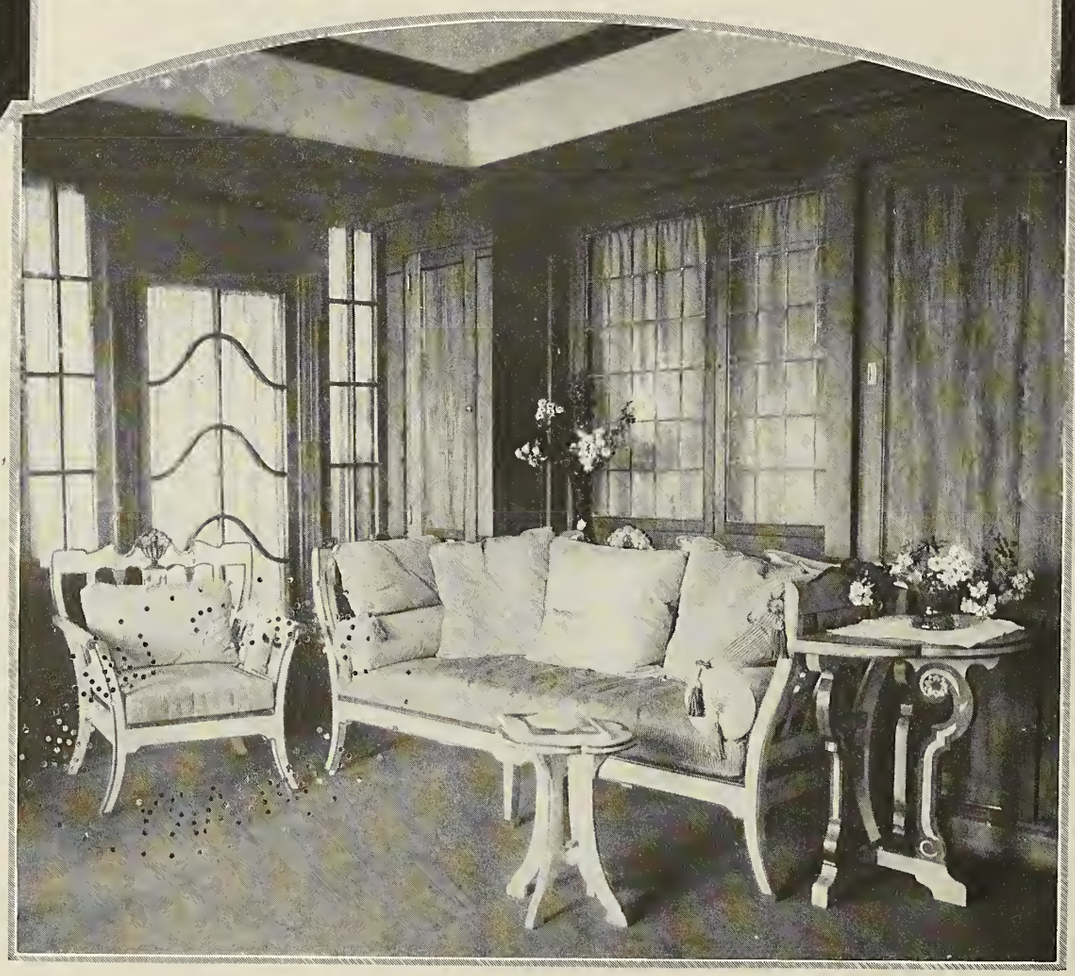
Table, 6′ x 2′ x 25", painted antique blue green lined with yellow, $55; large vase of soft green Capri ware, 11" high, $10; candlesticks of same, 14", $5 each; long bowl of same, 14" x 4½", $9; majolica jar, $8.25; comport, $2.75



Vases of ivory Italian pottery with cut and raised figures, 16" high, $10 each



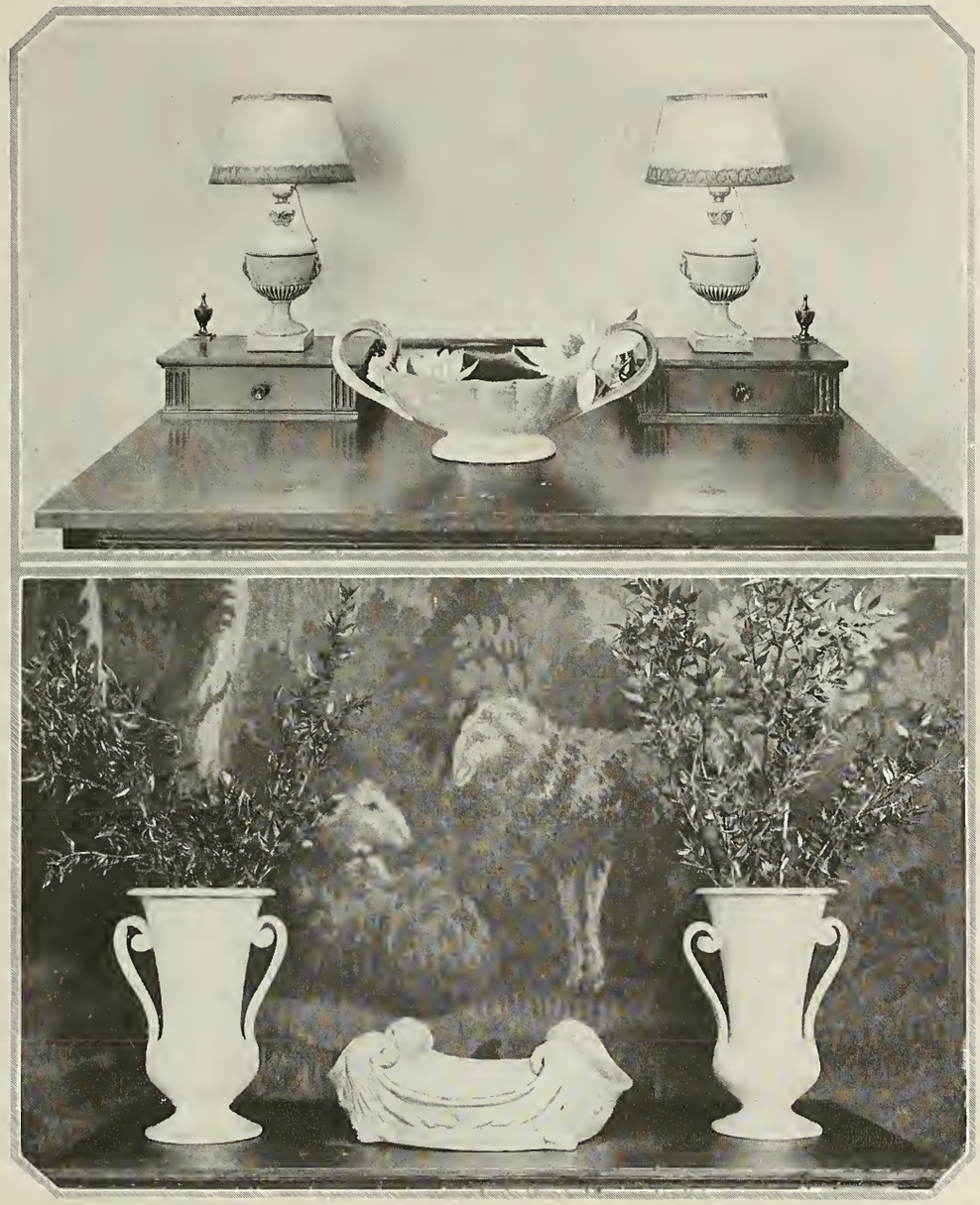
Vases of this remarkable design would add great dignity to a living room mantel



Sofa, 6½′, cushion, rolls and pillows striped sundour, $195 complete; center pillow gold, other four and cushion green, rolls mulberry. Console, $28; stand, 9; chair with cushion and pillow, $75. This library suite also includes 34" x 60" table, $75



Wrought iron electric candlestand, fitted with candle and globe, 56″ high, $22.50

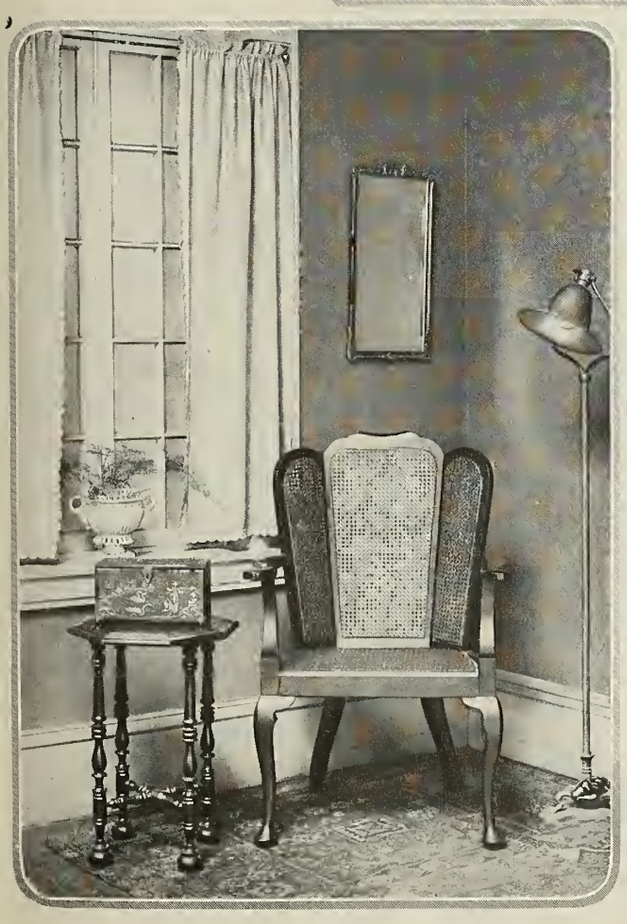


The lamps, which would be suitable for bedside tables, are of carved wood painted antique ivory and exquisite shades of blue and mulberry, 12″ high, $14.25 each. Parchment shades, painted to match, 9″ across at bottom, $5.25 each. Oval shaped bowl with handles, in yellow glazed Italian ware, $12



Hand-forged, wrought iron candelabra in this style come at $6 each

(Left) The low bowl, which can be used for fruit or flowers, is of Cantigalli, the rich, white Italian pottery. It is 10″ in diameter, $4.75. The vases are of the same ware, 8″ high, $2.50 each. Such a set might serve as a mantel garniture, but would be at its best as a dining table decoration



(Left) Mahogany and cane wing chair, $14.50; stand, 22″ high, $12; electric light stand, green bronze finish, adjustable globe, 54″, $18; lacquered box, $30

(Right) Brown mahogany armchair with dull blue denim upholstery, $23; mirror of dull finish mahogany, $18; Italian pottery vase, cream with natural flower design, 17″, $20; solid mahogany table, $50

Waste basket of tooled leather, in blue, green and brown design, 17½″ high, $35





HARVESTING THE WAR CROP

How to Get One Hundred Per Cent. Benefit from the Work You Have Done and the Things You Have Grown this Summer

D. R. EDSON



Cabbages may be covered with corn-stalks as protection

FOR every ten gardeners you can find who know how to grow things, there will be but one who utilizes it all after he has grown it. The waste of food products in the kitchen, about which our newspaper editors have been berating the housewives of the nation for the last six months, is stringent economy compared to the wastes that occur in the average vegetable garden.

These wastes are of two kinds. First, neglecting to harvest stuff when it is ready and letting it get so old and tough that it cannot or will not be used; second, leaving things in the garden to be spoiled by the first frost, or freezing weather later, when they might have been harvested and saved for future use.

The first of these wastes can be avoided only by efficient canning, drying and preserving, information about which has been distributed so generally this summer that I will not attempt to take it up in detail here except to call attention to one fact that is very frequently overlooked. Canning and drying by the person with a home garden is managed quite differently than by the one without a garden, who is buying food products when they are cheap in the open market to put up for winter use. In the latter case you get a bushel or two of one thing at a time and have a canning or a drying spree that lasts for a day or two. In the former you should be prepared to handle all surplus quantities, perhaps several different kinds in a day, when they are ready to use from your garden. To anyone interested in canning and drying I would suggest writing to the Secretary of the Department of Agriculture at Washington, D. C., for Farmer's Bulletin No. 839, "Canning by the One Period Cold Pack Method" and Bulletin No. 840, "Drying Fruits and Vegetables in the Home." These give in plain, understandable language information on the easiest and best methods for you to use.



Parsnips stored in boxes filled with dry sand will keep for winter use

IN the first place, a great many gardeners—and not only beginners—make the mistake of letting up on their garden long before the season has come to a close. Keep your crops growing up to the last minute! To do this means that there must be no let-up in cultivation or in spraying of such crops as are subject to injury from blight, which often destroys or cuts down to a very large extent the yields of potatoes, melons, beans, celery and a number of other vegetables.

While most of the vegetables which are to be stored for winter should not be put away until the approach of really cold weather, there are many which will be spoiled by the first frost, and these should be looked after before there is danger of that happening. One unexpected frosty night will put an end to such things as lima beans, melons, tomatoes, squashes, pumpkins, cucumbers, corn and okra. Lettuce, egg-plant and peppers will stand a little more more but not much. Therefore the gardener who wants to get all that he can out of all that he has put into his garden will be on the alert to save these things.

They can be saved in one of two ways, either by protecting them so that they will not be injured, taking advantage of the two or three weeks of good weather which are pretty sure to follow the first cold snap; or by harvesting them in advance and making the most that can be made of the products before they have been spoiled by being frosted.

In this connection the new gardener should learn to distinguish the difference there is between fruits that are "mature" and those that are fully "ripe." Vegetable fruits — as well as most tree fruits—may be said to be mature when they have attained their full size or development. Practically all of them, if picked in this state and put away under conditions favorable for keeping them, will ripen up afterward and in most cases be as good as if they had ripened fully where they grew. If not fully developed under the same treatment they will of course merely dry up and shrivel or decay. It often happens that if there is danger of frost the ripe and mature fruits may be removed to safety and those not yet fully developed left on the plant or vine to take their chances of coming through.



Let the potatoes dry off thoroughly before storing them away

ALL of the vine crops or curcubits, such as melons, cucumbers, squash, citron, etc., are quite tender. A first frost, even if light, will usually kill the vines down to the ground. Two weeks or so before frost is to be expected, go through the garden and cut off entirely the ends of the vines a few joints beyond all fruits of such size as may reasonably be expected to mature before the vines are killed, so that the strength of the plants may be thrown into these fruits, instead of being wasted on those which in any event will be too small to harvest. Some time later, if the vines have not been killed outright by the first cold night, all the fruits on each vine or hill may be moved about so as to be in one or two central points, while still attached to the vines on which they are growing, so that they may be readily covered if a sudden hard frost sets in unexpectedly.

Beans: A large percentage of the beans which go to waste in the average garden might be saved. While most varieties can be used as dry or shelled beans for winter, the gardeners make the mistake of leaving the surplus pods on the vines indefinitely, with the result that they either sprout or get mouldy before they are gathered. As frost time approaches pick all the immature pods that can be used either as snap beans or for canning. A first frost sufficient to kill the foliage is not likely to injure those that have matured enough to be used as "green beans" for either cooking or canning. Such should be removed and then the whole vines may be stored in an airy place under cover to dry out further; or all the dry pods may be picked off, as seems most convenient. If a late planting of snap beans is in danger of getting caught by an early frost, it may readily be protected by using marsh hay or several pieces of bagging to throw over the plants in the row.

Tomatoes: Tomatoes are another thing often going to waste by being left too long and getting caught by the first frost. Sometimes these frosts will blacken the foliage without spoiling the fruit, but more often the latter is frost-bitten in the upper side and rots almost immediately thereafter. Where there are only a dozen plants or so it is often easy to keep these covered up with old pieces of bagging or with newspapers, so that one may have them for a week longer than usual. If this is not done all the larger vines should be cut back, a week or more before danger of frost, to the larger bunches of fruit which would tend to mature before freezing. They can then be left until the last moment and taken in when the first freeze seems imminent. If the whole plant is taken up, surplus foliage cut away, and the plant hung up in some place protected from the frost, the fruits will continue to grow and gradually ripen, or the large green fruits may be picked off and placed in straw or excelsior in a cold-frame or a cool room, where they will continue to ripen up. By these methods "fresh" tomatoes may be had for some weeks after the plants outdoors have been destroyed by frost.

Sweet Corn: If one has made a late planting of sweet corn that will not all mature before danger of frost, the best way of keeping it is to cut down the stalks the day that frost threatens and put them in small shocks, just as field corn is handled. Once the foliage has wilted it will not get frozen as in the growing plant, but will dry up in a natural way. In the meantime there is enough sap in the stalk to keep the ears plump and much fresher than they would be if picked off altogether for some days.

Lettuce: While lettuce will stand a light frost without much injury, it is well to provide marsh hay, leaves, or some other covering that can be put on quickly. The former is especially good as it admits plenty of air. If covered with marsh hay—put along the rows so that the plants may be quickly covered when frost threatens—they may be kept growing for several weeks longer than otherwise. Mature plants taken up with roots and soil and placed in a frame close together will remain fresh for a long time if the soil is kept moist, but the foliage should not be allowed to become dry.



Almost any covering will serve to keep off the early frosts

Peppers and egg-plants, like tomatoes, should be picked before danger of a frost that would injure the fruit, although they may remain growing for some time after the foliage has been blackened by a light frost. Store in a cool, dry place after picking them.

THERE are a number of other crops which, while they will not have to be taken from the garden before the first frost, have to be especially prepared for harvesting before they are ready. Among these are onions, celery, cauliflower, endive and cos lettuce.

Onions should be pulled as soon as the tops turn yellow and die down. If they are left and rainy weather sets in they are almost sure to send up new sprouts and make new roots, which all but ruins them. The

(*Continued on page* 72)

THIRTY-SIX FACTS ABOUT COLOR

The Fundamental Principles Governing Color Selection and Color Arrangement in a Room

This is the first of a series of pages in which will be told the fundamental facts of matters concerning the construction and decoration of the house and the maintenance of the gardens. For the sake of easy consumption they are set down in the shortest possible terms. Next month "Thirty Facts About Building Materials" will be explained.

Color Effects A KNOWLEDGE of the value and effect of colors and the effects one produces on the other is necessary to the building up of a color scheme in a room. Hit and miss combinations are unrestful and annoying. They produce chaos. These rules of color have been worked out through long study of color experts; they are accepted by decorators as fundamental.

Blue is a contrasting color. It reflects less light than it receives. Consequently objects that it colors seem smaller than they are. The predominance of blue in a room, then, will actually make it appear smaller.

Yellow is an expanding color. It reflects light more readily than any other color and seemingly diffuses more light than it receives. Hence, it makes an object seem larger than it is.

Red is a positive color. It reflects almost exactly the same quantity of light that it receives. Objects that it colors hold their true value. But red is generally so strong a color that it must be used sparingly to get proper effects.

The cold colors are grays, mauves, violets and blues, unless used in combination with warm tones. Blue-green is cool and retiring.

Green, purple and brown and all other combined colors will follow the tendencies of the dominant primary color in their mixtures. A green with a strong yellow cast, as olive, will follow the general rule of yellow; green with a strong blue cast like blue-green, will follow the general rule for blue.

Using Colors IN selecting colors for papers and hangings for a room do not trust to your judgment in the shop. Colors in the hand may look quite different on the wall. Also, colors in the small compass of a sample will not appear as strong as they will be on the large space of a wall. Take the sample home, hang it in place, and study it in all lights and in all moods.

It is not advisable to mix warm and cold colors on the same walls or in adjacent spaces. Thus gray walls call for dull blue or green curtains; cream walls for yellow, brown, buff or apple-green curtains.

Rooms cold in atmosphere can be warmed by using cream or gold gauze for sash curtains. Gauze will diffuse the light and give it an even tone over the room. A north room or any room more or less sunless requires the warm, sun-producing yellows, pinks, apple-greens, beige and wood colors.

A cold room can be warmed up by an introduction of warm color spots in such accessories as lampshades, and sofa pillows of rose or yellow material.

In every room there should be a dominant color. Contrasting color with this should be limited to proportions which give simply a pleasing emphasis.

Colors Effect Colors REMEMBER that colors affect each other. The well studied scheme of a room may be entirely changed by the light shed on it by the curtains. A deep blue vase will appear purple if the sash curtains are mauve gauze; it will take on a yellowish-green tint if the curtains shed a yellow light over it.

To place white by the side of a color, heightens or intensifies that color. Black has the opposite effect, it deadens it. Gray, being a medium between the two extremes, renders an adjacent color less brilliant but at the same time takes to itself a complement of that color.

Cream, tan, gray and green are best for halls, living rooms and dining rooms, according, of course, to the amount of light admitted into these rooms, the



cream and tan being warm colors that are required in a north room.

In bedrooms, a light color should predominate. It is restful. The colors should be dainty and soft. Soft blues, soft yellows, soft pinks and soft creams are best.

For a large, well lighted room, yellow, red and orange in delicate shades are not as desirable as orange, violet and russet in light shades.

As one ascends in a house and the light grows stronger, there is less need for light colors. A glossy, ivory white in a third floor sunny bedroom would be too glaring for comfort. Hence, a semi-gloss or a dull finish is preferable.

Light on Color IN selecting colors for lampshades and shields remember that artificial light changes colors perceptibly. An orange light makes white appear orange; red, red-orange; yellow, orange-yellow; green, yellow-green; blue, reddish-gray; violet, a purple-gray; black, brown.

Yellow light gives to white a yellow appearance; to red, orange-brown; to yellow, a deeper tone; green, yellowish-green; blue, slate-gray; black, olive-black.

Green light makes white appear green; red, yellowish-brown; yellow, yellow-green; blue, blue-green; black, greenish-gray.

Blue light on white makes it appear blue; red, purple; orange, plum; green, blue-green; blue, a deeper blue; black, a bluish-black.

Violet rays make white appear violet; red, purple; orange, a red-gray; yellow, a purple-gray; blue and blue-violet and black, a violet black.

Color Schemes BEFORE selecting a color scheme for a room, study the exposure of the room and the amount of light that comes into it. This will be governed by the points of the compass, the proximity of trees or other buildings, and the overhang of eaves. The type of furniture to be used in the room will also have some effect on the general scheme. Heavy dark oak or walnut will call for more lightening than would furniture painted light French gray or yellow.



For a hall: Red orange walls; woodwork of antique oak stain touched with blue-violet; yellowish-green hangings; dull finish antique oak furniture; blue-violet upholstery; red-orange rug.

For a living room: Yellowish-green walls; antique oak woodwork stained and touched with red orange; hangings of figured fabrics with blue, violet-red and red-orange; antique dull oak furniture; upholstery same as hangings with a few pieces in red-orange; blue-violet rug.

For a living room or libary: Brown floor coverings; tan walls; sapphire blue, tan, brown and dull pink drapery fabrics; sapphire blue velour cushions; dull pink shades trimmed with blue guimpe.

For a dining room: Yellow-orange walls; antique oak stain woodwork; hangings of figured fabrics with red-orange or blue-violet predominating; antique dull oak furniture; blue-violet upholstery; dark gray rug.

For a dining room: Dull green-blue floor coverings; dull oak colored wainscot; gray, brown and mulberry figured wall paper; yellow, green and mulberry upholstery and hangings; plain mulberry cushions.

For a bedroom: Rose rugs; gray walls; rose, gray, black, green and yellow hangings; hangings and covers bound with plain green taffeta; rose upholstery; gold and rose accessories.

For a bedroom: Green floor covering; white walls; green, yellow and white draperies; green upholstery; bright light yellow and clear green accessories.

Period Colors IT is generally recognized that each of the periods has a distinctive color or series of colors. Students trace the influence back to Greece, Egypt and Pompeii, where colors were used in their full values. Such bits as we have of these colors are faded and softened with age, but there is every reason to believe that they were not toned down originally.

There is generally a reason for the use of certain colors in certain periods. Thus, our Colonial and Georgian interiors were painted white for the simple reason that the ceilings were low and the windows small, and white furnished the necessary artificial light.

Decorators recognize a certain shade of green as Empire green. Here again there is a reason. The furniture of the Empire style was mahogany with brass trimmings, and green furnishes a pleasing contrast.

Louis XIV and XV were characterized by a use of gold. These two periods were outgrowths of the Renaissance, and in Italian Renaissance interiors and paintings the use of gold is evident. Louis XVI, on the other hand, was a return to the classic style and showed a more restrained use of color.

Adam caught the inspiration for his style from Pompeii. Now, the original Pompeian colors, as explained above, were white, yellow, blue, red and black, all in their full strength. These colors were obviously inharmonious in English residences and with the delicate lines of Adam furniture. Adam chose light backgrounds and accented the design with stronger colors, such as white medalions and figures on pale blue grounds, and *vice versa*.

The Elizabethan fabrics have rich backgrounds with floral and figure designs in black, red, deep yellow and dark blue. The furniture was oak, and these are colors that enliven oak.

THE GARDEN *of* YELLOW *and* DEEP MAROON

An All-season Planting Plan Which Gives Life to the Garden Color Scheme While Retaining Softness in the General Tone

ELIZABETH LEONARD STRANG

IF white is the peacemaker of the garden, yellow would seem to be the life of it. The deep golden tones, by their very intensity, seem to be in larger quantities than they really are. Accordingly, in the garden of various colors they contribute most to the general effect when they are used as accents or, as it were, exclamation points.

At certain seasons, however, we do not object to an entire garden of vivid gold. In spring a garden of crocus, forsythia and daffodils forms a gorgeous though transitory picture; and in the autumn, when sombre tones predominate in the landscape, great masses of heleniums or chrysanthemums create an instant response in the beholder. In midsummer the eye wearies of hot, intense colors, and yellow should then be subordinated.

There is a type of yellow garden which I shall describe in this article that could, consistently and agreeably, be carried out for the entire season. It is composed of pale primrose-yellow and cream-white, and is selected with the greatest care lest too strong a note obtrude on the softness of the general tone. To avoid weakness or insipidity I have added a dash of the darkest red imaginable—a velvety black maroon with no hint of crimson or royal purple. Certain gladioli, notably Shakespeare, aptly illustrate the combination of trees.



In August the picture is filled with golden anthemis, daisy-like and carefully distributed for the greatest effectiveness in color masses

The General Effect

By its very nature the color scheme suggests great breadth of treatment in the arrangement of the flowers in large and effective masses. This effect is achieved by the comparative shortness of the list and the frank, simple design of the garden, which admirably lends itself to well-balanced masses of bloom. A cheerful warmth is its dominant characteristic; an effect accentuated by the dark brown garden house, the russet paths of tan bark or gravel, the rich green of the high encircling hemlock hedge and the dwarf box which frames the beds. Outside the hedge are masses of shrubs whose effect is that of light and grace itself.

The year begins in February with Japanese witch-hazel; in March this is followed by sprays of spice bush, *Cornus mas* in April, and in late autumn by the native witch-hazel. All of these have delicate blossoms of light yellow, which in May becomes very striking with the aid of laburnum or golden chain. With a certain percentage of white—for instance, in April the *Magnolia stellata*, the fringe-like creamy yellow wood and the white fringe-tree in late spring—we evolve a contrasting background for the whole.

Inside the hedge certain shrubs and roses pay royal tribute. At the outer corners are strong masses of strawberry shrub whose cinnamon-scented brown flowers are an effective foil to the snowy white cascades of *Spiræa Van Houttei*. All the entrances are sentinelled with Harrison's yellow rose, an old-fashioned favorite which in early June is literally a shower of fragrant semi-double blooms of a clear sulphur yellow; while grouped in front of them are some dark red varieties, mentioned in the list.

The arbor is covered with yellow climbing roses and the marvellous tracery of the five-fingered akebia with its oddly shaped chocolate colored flowers, and in September by *Clematis panticulata*, a mass of creamy white. Here too are a succession and variety of bloom that far surpass the usual arrangements of only one climber.

The large circle is outlined by a low hedge of coppery yellow dwarf or polyantha roses, which bloom from June until frost. The four large beds are accented by the golden tassels of the standard laburnum.

On the coping of the pool are pots of standard azalea Anthony Foster, which is of a rich pastel yellow. These would of course be forced in the greenhouse and placed in the garden, where for a time in early summer their reflection in the pool adds a vivid touch which is soon superseded by bold splashes of the mahogany-colored oriental poppy. The remainder of the planting in the immediate vicinity of the pool is low and of an irregular disposition; little clumps of primroses and alyssum Silver Queen, interspersed by pale daffodils, and these in turn accented by a very few blood-red early tulips. Somewhat later comes the graceful Darwin tulip Moonlight, whose slender egg-shaped cups of luminous yellow give ample reason for its name. In early summer and in conformity with the planting on the outer edge of the circle, appear irregular clumps of lemon and garnet snapdragons, accented by the stalks of a cream-colored and dark red gladiolus which harmonize perfectly with them.

The earliest effects, in addition to the shrubs on the outside, are obtained by borders of dull yellow hyacinths and dark red wallflowers, which outline the outer walks; while white trumpet and Leedsii narcissi of the palest imaginable yellow lead in long slender lines down the edges of the cross walks, focusing in bold clumps around the coping of the pool. Of these, Mrs. Langtry at $1.50 per hundred, Mrs. Thompson at $3.75, and Katherine Spurrel at $4.20 are the least expensive, the others ranging from the latter figure to $14.

Early and late tulips of dark red and pale yellow are planted in a broad band next to the central circle of box, and in front of the polyantha roses. The ground beneath them is carpeted with pale yellow English primroses—a flower which is most effective in mass. These with the tulips may be removed to make room for the snapdragons and gladioli, or the latter may be inserted between them with a less luxuriant effect. The tulips may be dried out, the primulas transplanted in a reserve garden, and both replanted in the early fall so they will be ready for another season's flowering.

Other tulips are planted in clumps throughout the garden where there is room for them, but especially in front of the roses and peonies. Of these Moonlight at $7.50 per hundred and Flava at $12 are the only expensive ones, the others averaging about $4.50.



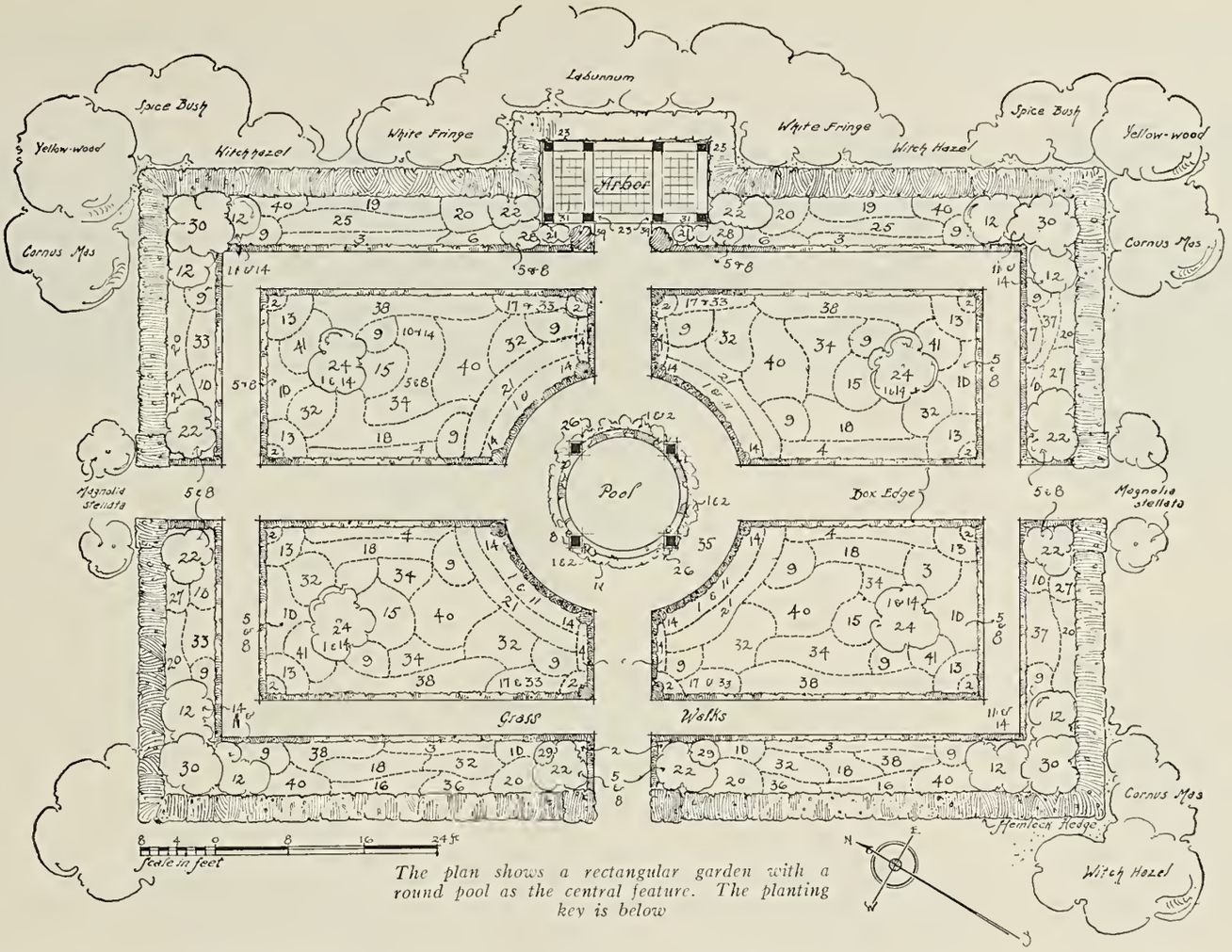
Yellow iris is at its best in May, when it contrasts pleasingly with the dark green of the box edgings. Here again the value of massing certain things is seen

For Later Bloom

German iris of the palest straw color in well balanced clumps still further accentuates the circle, and is distributed in bold masses throughout the garden. As minor accents on all the corners is placed *Alyssum saxatile* Silver Queen, a pale yellow variety, far more agreeable to the eye than the blatant dandelion yellow of the type so commonly used in edgings.

Of the peonies, which are in bloom with the yellow iris,

(*Continued on page* 68)



The plan shows a rectangular garden with a round pool as the central feature. The planting key is below

PLANTING LIST

EARLY SPRING—APRIL AND MAY

Yellow—Perennials

1. *Primula vulgaris:* English primrose; large solitary flowers of palest yellow.
 Primula veris superba: giant yellow polyanthus; very large flowers in clusters, pale yellow, golden eye.
2. *Alyssum saxatile,* var. *Silver Queen:* Gold Dust, a very light yellow variety.

Yellow—Bulbs

3. Hyacinth, Yellow Hammer: creamy yellow.
 Hyacinth, Primrose Perfection: soft primrose yellow.
4. Narcissus, or daffodils
 Leedsii: chalice and short-cupped varieties, white, cream or pale primrose (best ones are starred).
 * Mrs. Langtry: pure white cup, perianth primrose.
 Fairy Queen: perianth and cup pure white.
 Katherine Spurrell: perianth white, cup soft yellow.
 Ariadne: perianth ivory-white, cup amber-yellow.
 Bridesmaid: perianth pure white, cup fluted, edged primrose.
 *Duchess of Westminster: perianth pure white, cup soft canary yellow with darker edge.
 White Trumpet: trumpet as long as perianth segments.
 Lady Audrey: perianth milk white, cup primrose.
 Grace Darling: twisted perianth of white, trumpet cream.
 *Mrs. Thompson: perianth creamy white; trumpet yellow.
 Madame de Graaf: perianth pure white, trumpet primrose.
5. Early tulips
 Lord Derby: creamy white, large globular flower.
 Princess Ida: white, striped creamy yellow, yellow base.

Maroon—Perennials

6. *Chieranthus Chieri:* English wallflower; darkest red, almost black.
7. *Trillium erectum:* three-leaved night-shade; very dark red.

Maroon—Bulbs

8. Early tulips
 Apollo: dull blood red, changing to claret, edged amber-brown; very large flower with green base.

SPRING—LATE MAY AND EARLY JUNE

Yellow—Perennials

9. *Iris Germanica,* var. *flavescens:* German iris, light straw color.
10. Peony, Delia: deep sulphur yellow with green spot, double.

Yellow—Bulbs

11. May-flowering tulips
 Moonlight: soft but luminous canary-yellow, long, oval flowers.
 Flava: creamy canary yellow, large flower on stiff stem.
 Miss Willmott: soft primrose-yellow, darker with age.

White Shrubs for Contrast

12. *Spiræa Van Houttei:* Van Houtte's spirea; drooping masses of pure white flowers. Excellent background for May-flowering tulips.

Maroon—Perennials

13. Peony
 Mrs. Key: single, dark blackish red, golden stamens.
 Rubra triumphans: double, dark red, somewhat bluer in tone.

Maroon—Bulbs

14. May-Flowering Tulips
 André Doria: velvety reddish maroon, shading to blood-red.
 King Harold: deep ox-blood red, purple-black base.

MIDSUMMER—JUNE AND EARLY JULY

Yellow—Perennials

15. *Yucca filamentosa:* Adam's needle; tall, cream-white clusters, very striking.
16. *Spiræa filipendula flore pleno:* double flowered dropwort, cream-white; tall, delicate clusters.
17. *Hemerocallis flava:* early lemon lily.
18. *Aquilegia chrysantha:* late-flowering lemon-yellow columbine.
19. *Digitalis grandiflora:* late foxglove pale yellow lined brown.
20. *Althæa rosea:* hollyhocks, frilled pale yellow and salmon tints.

Yellow—Shrubs and Roses

21. Polyantha rose: George Elgar: clear coppery yellow, blooming from June until frost.
22. Brier rose: Harrison's Yellow: double, sulphur-yellow, profuse fragrant flowers.
23. Climbing roses
 Goldfinch: soft yellow, changing to lemon and white.
 Gardenia: yellow, vigorous, Wichuriana type.
24. *Cytisus laburnum,* var. *Adami:* golden chain, half standards, 2½-3' high, long pendent tassels of yellow.

Maroon—Perennials

25. *Dianthus barbatus:* Sweet William, darkest red only.
26. *Papaver orientale,* var. Mahony: dark crimson maroon poppy, shaded mahogany.
27. *Althæa rosea:* hollyhocks, double maroon.

Maroon—Shrubs, Roses and Vines

28. Hybrid Tea roses
 Richmond: brilliant crimson-scarlet; well-shaped buds.
 Gruss an Teplitz: scarlet, shading crimson.
29. Hybrid Perpetual rose: General Jacqueminot; scarlet-crimson.
30. *Calycanthus floridus:* Carolina allspice; chocolate-colored flowers with spicy odor. Medium size shrub.
31. *Akebia quinata:* good climber, delicate foliage; violet-brown flowers with cinnamon odor.

LATE SUMMER—JULY AND AUGUST

Yellow—Perennials

32. *Anthemis tinctoria* var. *alba:* chamomile, a variety paler than the type; creamy white with yellow center.
33. *Hemerocallis Thunbergii:* late lemon lily.

Yellow—Annual Bulbs

34. Cactus dahlias
 Countess of Lonsdale: salmon pink, amber and apricot.
 Cockatoo: fawn yellow, suffused white.
 Gladioli
35. Niagara: clear yellow, carmine throat.
 Canary Bird: clear yellow.
 Klondyke: clear yellow, crimson-maroon blotch in throat.

Fill in after bulbs with annuals, such as lemon snapdragon, cream color dwarf nasturtium Pearl, pale coffee color annual phlox, and canary stocks.

Maroon—Perennials

36. *Monarda didyma:* bee balm; heads of deep red, from mid-June to early September.

Maroon—Annual Bulbs

37. Cactus dahlias
 Phoenix: dark velvety crimson.
 Uncle Tom: dark maroon, nearly black.

Fill in after bulbs with annuals, dark red dwarf nasturtium, King of Tom Thumbs, dark red snapdragon.

AUTUMN—SEPTEMBER TO NOVEMBER

Yellow—Perennials

38. Hardy chrysanthemums, September-flowering.
 Ralph Curtis: creamy-white.
 Wells Primrose: yellow.
 Large flowered Ashbury: white suffused sulphur.
 King Henry: straw white.
39. *Clematis paniculata:* Japanese Virgin's Bower: a perennial vine covered with mass of small white flowers in autumn.

Maroon—Perennials

40. *Helenium autumnale,* var. Riverton Gem: yellow, changing to red.
 Helenium autumnale, var. *superbum rubrum:* color of the blood-red wallflower.
41. Hardy chrysanthemums
 Brown Bessie: small bronze button.
 Black Douglas: dark red, large loose flowers.

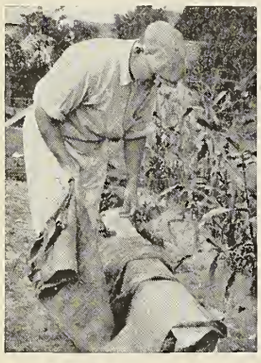
October THE GARDENER'S KALENDAR Tenth Month



Deciduous trees and shrubs can be moved as soon as their foliage turns yellow



This is the time to dig up and store tender bulbous plants like cannas and gladioli



A few bags or pieces of burlap will save a row of beans from frost injury



If you are considering changes in the perennial garden, label the plants now so that there can be no mistake in placing them

A few crocuses, planted now on the lawn, will be attractive next spring



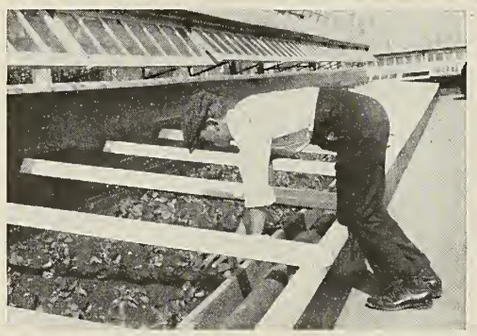
When the herbs are cut, tie them in bundles and hang them indoors to dry



The tops of all perennials should be cut and burned after the blooming season



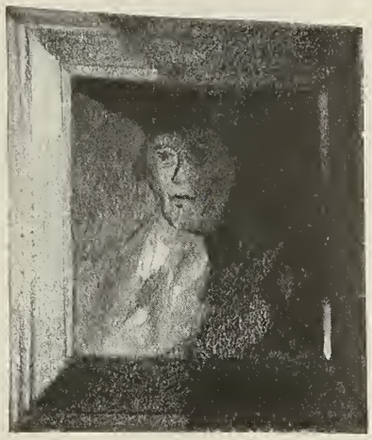
SUNDAY	*There's a whisper down the field* *Where the year has shot her yield* *And the ricks stand gray to the sun;* *Singing "Over then, come over,* *For the bee has quit the clover* *And your English summer's done."* *—Kipling*	*Edgar Allen Poe died,* 1849. 7. Sweet potatoes should be ready now. There is no way of judging except by the size of the tuber. This you can determine by scratching around it carefully with the fingers, disturbing it no more than necessary.	14. What about protection for your dahlias and other tender flowers? Sometimes we have weeks of fine weather after the first killing frost. A few old sheets or like material will save many plants for bloom during this period.	21. Small fruits such as raspberries, blackberries, gooseberries and currants are shallow rooters and the ground surrounding them should be thoroughly mulched to protect them for the winter. Any of the customary mulching materials may be used for this.	28. Jerusalem artichoke can be dug now and stored for winter use. This is a very prolific vegetable and is delicious when properly prepared. It is quite distinct from the ordinary globe type, and certainly deserves to be more popular and better known.	
MONDAY	1. After the frost has struck your tomatoes, it is a good plan to remove all the fruit, wrapping it in paper and putting away in boxes in the cellar. See to it that each tomato is sound.	8. All palms and other greenhouse plants should be watered more sparingly now. These plants have finished their current season's growth and the ripening process is now in order, so avoid forcing.	15. Beans and other tender vegetables in the garden can be saved for weeks by proper protection. Old pieces of burlap or even tar paper may be used. Lettuce may be covered with salt hay.	22. You must mulch your strawberries if you want good fruit. Take care that the manure does not come in contact with the crown of the plant. A slight covering of salt hay is also advisable.	29. Everlasting flowers, such as helichrysum, should now be gathered and hung up to dry for several days, after which they can be used in the house. Do not use any water in their vases.	
TUESDAY	2. It is advisable to keep the soil banked up around the celery. In doing this, select weather when the plants are perfectly dry and don't let any soil get down into the heart of the plant.	9. Arrangements should be made for putting away hydrangeas, aucubas and bay trees. A garage or other building where the temperature can be kept just above freezing point is the ideal place.	16. Potatoes should be dug now and stored for winter. Pick out a clear day and let the potatoes be dry when they are put away in a cool, dark, dry cellar. Remove any caked earth before they are stored.	23. All pot plants in the frames, such as primula, cyclamen, cineraria and calceolaria should now be brought inside. These plants are liable to be bothered with insect pests, so use a preventive spray.	30. Don't neglect to get your canna roots and other tender bulbs stored. Cannas, monbretias, gladiolus and other bulbs of this class are best if lifted out of the ground and stored in a dry cellar.	
WEDNESDAY	3. When the foliage turns yellow on deciduous trees and shrubs, they can be moved. Transplanting and new plantings should be attended to at the earliest possible moment. Do not wait till hard frost.	10. Just as soon as the tops are frozen, it is advisable to cut down all the perennials. If these are left over the winter they look very unsightly and get broken down and matted with snow.	17. After the frost has cut down your dahlias, the tops can be removed with a sharp knife or sickle, and the roots can be dug up and stored for the winter. Label the roots carefully.	*Daniel Webster died,* 1852. 24. Plantings of all kinds will improve by mulching them with manure every winter. This should be practiced always in the case of specimen plants.	*Hallowe'en.* 31. In very exposed places, the cold weather is apt to root-kill raspberries and blackberries. They had better be laid down and buried. This is also an excellent way to preserve hydrangeas.	
THURSDAY	4. Just as soon as chrysanthemums show color, arrangements should be made to shade the roof slightly. This lengthens the petals considerably and gives a much better developed flower.	11. Perennial gardens should be attended to now. If you have not overhauled yours for a number of years, this is the time to do it. Divide all perennials and provide them with some manure.	18. Fall is the proper time to prune grapes. If this is left until spring, the canes will bleed. Grapes will stand heavy pruning; in fact, they need it. So don't be afraid of cutting them quite hard.	*Balaclava Charge,* 1854. 25. Tender evergreens should be protected for the winter. Use straw evergreen boughs, or burlap. Symmetrical trees such as junipers can be tied together for protection.	**This Kalendar of the gardener's labors is aimed as a reminder for undertaking all his tasks in season. It is fitted to the latitude of the Middle States, but its service should be available for the whole country if it be remembered that for every one hundred miles north or south there is a difference of from five to seven days later or earlier in performing garden operations. The dates given are, of course, for an average season.**	
FRIDAY	5. Bulb planting should be attended to now, with the exception of hardy lilies. The earlier these bulbs are in the ground the better results you will have. Tulips, narcissi and scillas are a few.	12. Fire heat in the greenhouse is apt to breed green fly, red spider and other pests. Frequent damping down with water and occasional spraying with mild insecticides must be resorted to.	19. The asparagus bed should receive some attention immediately after the tops turn yellow. Cut them off with a scythe and thoroughly mulch the bed with manure or seaweed in preparation for winter.	26. Lime is valuable in the soil as it releases nitrogen and makes it available for the plants. It is a good practice to use lime in sour ground in the fall, letting it lie there all winter. It may be applied now.		
SATURDAY	6. It is good practice to use lime water in the greenhouse and frames at this season of the year. It prevents the soil from souring. Use a saturated solution of lime for this purpose.	*Sir Henry Irving died,* 1905. 13. Parsley, sage, thyme, sweet marjoram and other herbs and flavorings of this type should now be cut and hung up to dry in the garage or attic.	20. Roses in the greenhouse should be growing rapidly and will stand light applications of liquid plant food. Keep the plants well sprayed to check the spiders; pick off diseased leaves.	*Theodore Roosevelt born,* 1858. 27. Don't neglect to put away such vegetables as pumpkins and squash. They can be stored in any kind of a cool and dry place that is convenient.	*Approximately 20 per cent of each potato pared by ordinary household methods is lost. Potatoes that are boiled or baked in their skins lose practically none of their food value.*	

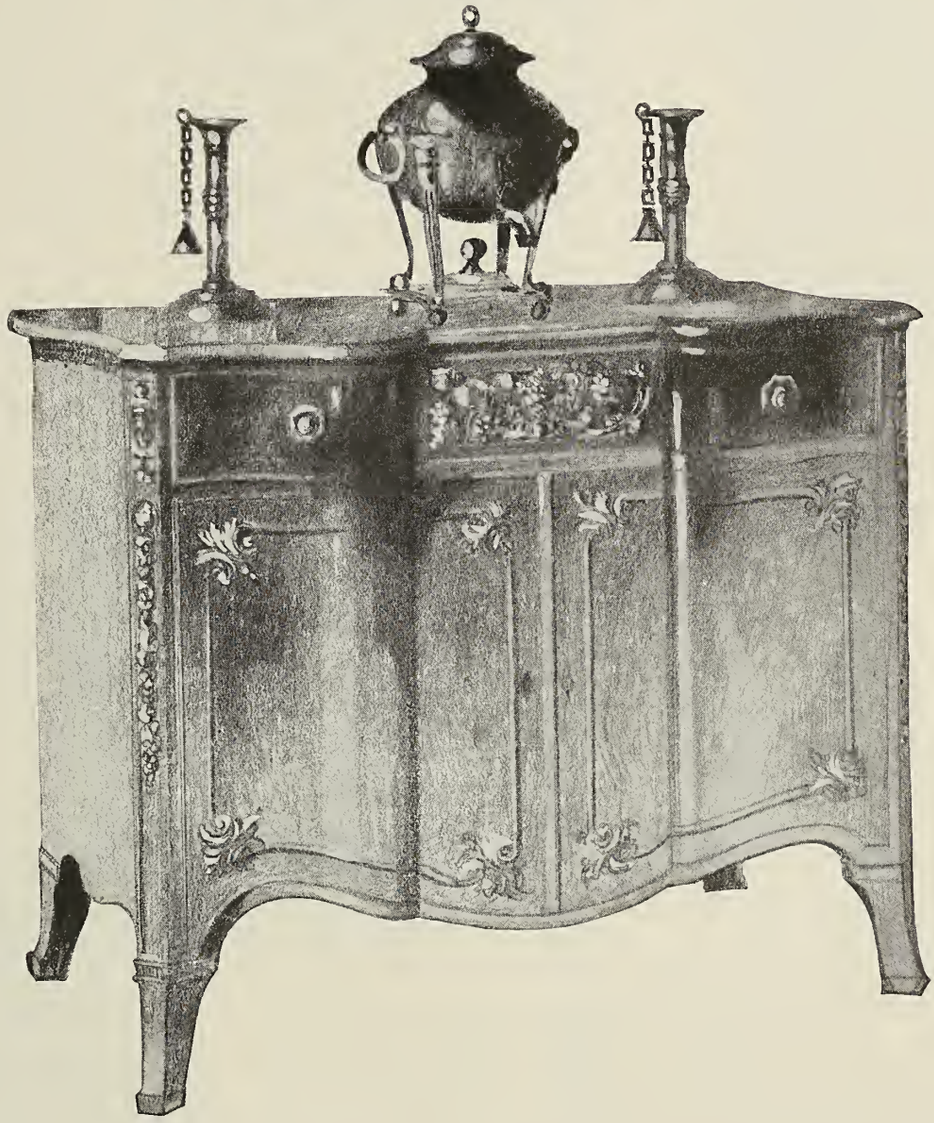


Don't forget to start in frames the winter crops like lettuce, parsley and radish

If you cover the lettuce with salt hay it should keep in condition until Christmas





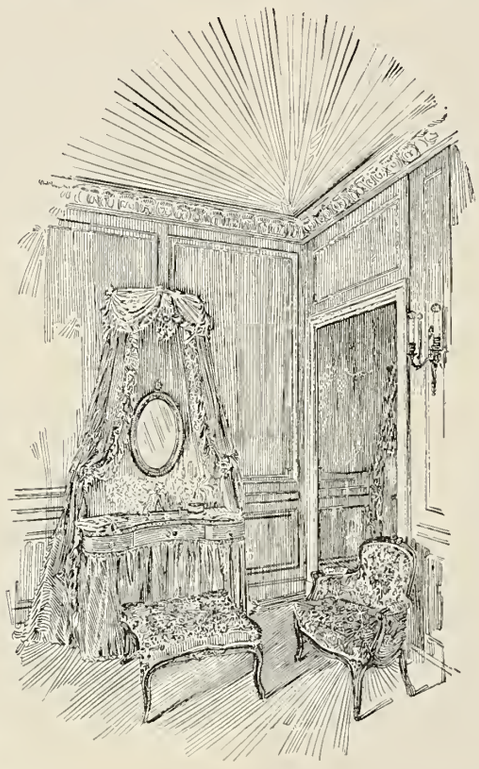


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New York Galleries

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The Mirror of Mars

(*Continued from page 23*)

modest prices, despite their beauty and interest; others command large prices. "The Assembly of Warriors" by Albrecht Dürer, as an example, fetched $125 at the Ives sale in New York a couple of years ago. I think it would bring more now. On the other hand I picked up a fine impression of "The Three Soldiers" by Hans Sebald Beham (1500-1550) for three dollars, and on another occasion, at public sale, a copy of Beham's "The Sentinel" for less than that amount.

Of course, the collector-to-be must not forget that a knowledge of prints and a familiarity with their individual characteristics makes one far more apt to have such "finds," though that need not discourage one. The point is, that one should know a good thing when he sees it. That is often more than the dealer (who handles prints on the side) sometimes knows. A true instinct for the beautiful and for the interesting will enable one to form a print collection that will be a perennial pleasure to its owner. As in the case of other collectable things, there are spurious prints on the market, but I think it is easier to detect a fraudulent print than to discover the spuriousness of many objects in other fields of collecting.

17th and 18th Century Prints

With the engravings of the 17th Century the collector of military prints finds an increasing array of subjects and of masters. A second state of Rembrandt's "Battle" may chance to go for $20, while the "Rembrandt with the Sabre" fetched £2,000 at the Holford sale in London in 1893, the highest amount that, up to that time, had ever been paid for a single print.

In this century worked Jacques Callot of Lorraine, whose seventeen etched scenes in the series of "Les Grandes Misères de la Guerre" may well be sought by every collector of military prints. Fortunately they come within the means of the moderate purse. Callot it was who nobly refused Louis XIII's commission to etch a plate representing the French king's victory over Lorraine (Callot's native country, although he lived and worked in Italy). Callot was noted for the astonishing number of figures he introduced into his compositions, even when these plates were very small.



A bitter satire on Germany plundering by O. E. Cesare. Courtesy of the New York Sun



An amusing German souvenir print of the present war, issued in 1915. *By Paul Hosch*

The 18th Century was prolific in prints having to do with wars and warriors. The field here is rich in material that need not tax the resources of the amateur, who will, of course, not be apt to find in his path fine early impressions of such rarities as "The Disasters of War," that epochal series of aquatints by Francisco Goya, the Spaniard. Of these Prideaux says: "They were undoubtedly suggested to the artist by the sight of his own country under foreign government during the short reigns of Joseph Bonaparte, but the treatment is so universalized that there are no details to indicate any particular national disaster. They convey to the spectator the nightmare of war seen in the blackness and horror of dreams, and possess that mixture of fascination and repulsion which pervades so much of the painter's (Goya was court painter) work. They constitute indeed the most impassioned diatribe against war ever formulated by pen or brush, and the very fact that they are removed from the individual and the particular lifts them into the sphere of the epic. Goya, who had lived quietly abroad during the expulsion of the French from Spain,

(*Continued on page 60*)



"War," from a lithograph by J. Rambert, a French artist. Published by Delarue in 1851

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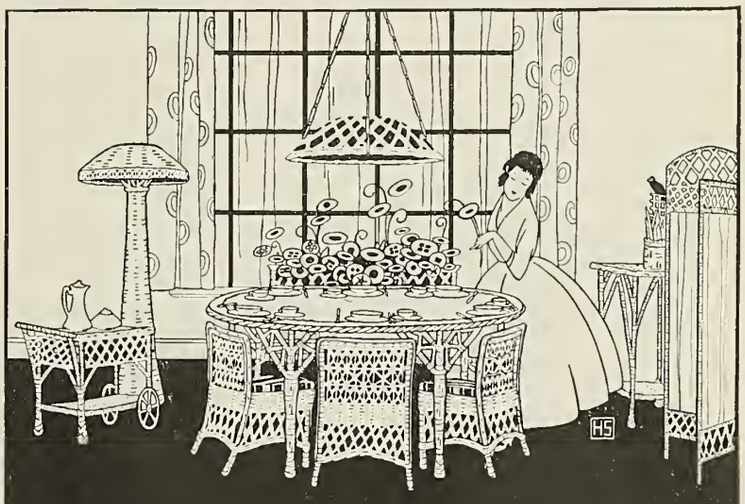
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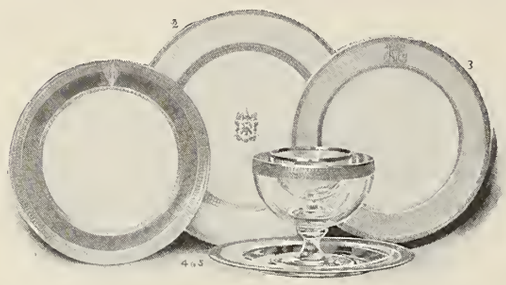
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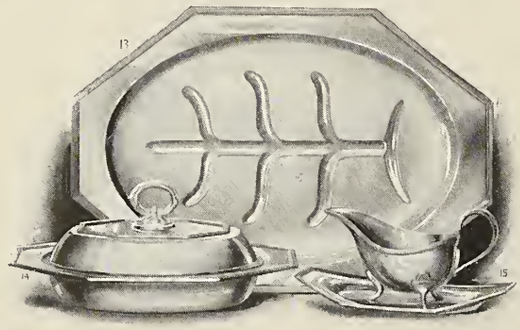
is that which bears the Monogram or Crest of the intended recipient — be she an Autumn Bride, or a relative or friend on one's Holiday Gift list. To illustrate:



(1) *Salad Plates, with apple green border, and deeply etched bands and inlaid Monogram in sterling silver,* $105 *doz.* (2) *Service Plates of Cauldon China, with double band decoration in sterling silver,* $92 *doz.* (3) *Entree Plates, French gray border, with double band etched in sterling silver on edge and shoulder,* $73 *doz. With Monogram,* $89.50. (4) *Crystal Grape Fruit Service (with inners), etched sterling silver band,* $58 *doz.* (5) *Glass Plates to match,* $55 *doz. Three-letter Monogram,* $16.50 *extra.*



(6) *Dinner Goblets of Webb's Eng'ish Rock Crystal, open-stock pattern of sterling silver band over edge and foot,* $33.60 *doz. Other glasses to match at corresponding prices.* (7) *Iced Tea or Highball Glasses of English Crystal, with sterling silver decoration, including three-letter Monogram,* $42.75 *doz.* (8) *Tall Cocktail Glasses, with cock inlaid in sterling silver,* $20 *doz.* (9) *Crystal Service Plates, with bands etched in heavy sterling silver,* $98 *doz. Oyster or Soup Plates (including cocktail inner),* $107 *doz. With Monogram (service size),* $125 *doz. Other pieces to match at corresponding prices.* (10) *Sherbet Glasses, with half-inch band in deeply etched sterling silver,* $26 *doz.* (11) *Crystal Oyster or Soup Plates, with plain sterling silver band,* $49.50 *doz. With decorated cocktail inner,* $67.50 *doz. Three-letter Monogram,* $16.50 *extra.* (12) *After Dinner Coffee Cups and Saucers of Royal Worcester China, with sterling silver band and handle,* $37.75 *doz. With three-letter Monogram,* $54.25 *doz.*



Sheffield Silver on extra heavy copper plate, in "Empire" pattern: (13) *Footed "Well-and-Tree" Platter,* 19" x 12½", $21.60. (14) *Combination Covered Vegetable Dish,* $10.75 *(with compartment inner,* $15.75). (15) *Sauce Boat and Stand,* $8.25. *Prices include Monogram.*

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The Mirror of Mars

(*Continued from page* 58)



An old woodcut from the Schwäbische Chronik, printed in 1486 *at Ulm by Konrad Dinchmut*

dared not excite his indignant countrymen by the issue of these plates; after his death they were forgotten, nor did they see the light until 1863, when the Academy of San Fernando brought out an edition of eighty plates, the two in Lefort's collection not being included." In the San Fernando edition there are eighty plates. A second edition was brought out in 1892, and poor impressions in 1902-1903.

French Revolution Cartoons

The French Revolution gave occasion to a long and copious series of militaristic-social prints. Some collectors have chosen to confine themselves to these just as others have to prints of the Napoleonic period, to naval prints or to prints of military costumes or regimental colors. At the French Jacobin Club in Paris, November 1791, Lequinio in a fiery speech declared: "You know all the evils that fanaticism caused by spreading pictures throughout the country. I propose that the Society undertake to engage all artists to labour in opposition to this by making pictures that have to do with the Revolution." A year later we find the National Convention according honorable mention to a cartoonist for a print depicting the soldiers of despotism quitting their standards in eagerness to serve under those of Liberty and Equality. The *procès verbal* of the Convention recorded the opinion that such caricatures were "one of the most efficacious means of instructing the hamlets and speaking to the eyes of the ignorant and unfortunate inhabitants." This same Convention ordered that prints containing portraits of the boy, Barra, who met death for his refusal to cry "God save the King!", should be distributed to all French school children! From the Fall of the Bastile till Robespierre's head rolled down from the guillotine the air of Paris was thick with such revolutionary broadsides as the endless ingenuity of the anonymous print-artists of the Terror evolved. Every incident, every intention, every symbol and every allegory that could avail the Committee were utilized in a pictorial way. Literally millions of prints of this sort were produced, precursors to the military caricatures of the Napoleonic period that were to follow. I do not think the collector can do better, when studying these prints, than to acquaint himself with that entertaining and instructive work on the subject by Ernest F. Henderson, Ph.D., "Symbol and Satire in the French Revolution," which is published in America and, I believe, still in print.



A German recruiting broadside of the 18th Century. Such prints are not difficult to find

When we reach the Napoleonic period, and all through it, we meet with countless prints, allegorical, symbolical, laudatory or satirical as the case may be. Those which appeared in England were, of course, stings for the Bee. The collector will find the Napoleonic caricatures far more common than those of the French Revolution. No collection of military prints should be without them.

In England, for instance, Gillray was turning out satirical subjects with unflagging zeal. Says Prideaux: "Thomas Rowlandson (1756-1827), James Gillray

(*Continued on p.* 62)



"War Throughout the Ages," a sprightly serial print by Caran d'Ache

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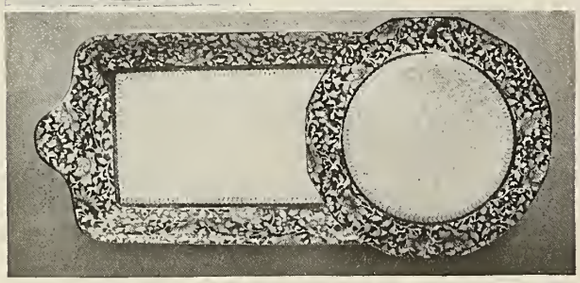
608—*A very distinctive salad bowl is this one of yellow lustre. 8¾" in diameter. With a quaint wooden fork and spoon, it is priced at only $3.50.*





602—*A three piece jar of double utility is this one. It is made to hold either sweetmeats or mayonnaise. In plain crystal, sapphire blue, rich amber, or green, it stands 8½" high. At only $1.50, it is a most unusual value—a most attractive bit of fine glassware and unusually useful. Price, $1.50.*

606—*Every ware has its charm. Everywhere, Royal Doulton is one of the best; and, always, a sandwich set of rich green, touched with red, is useful. Tray, 17" long; 12 plates, 8½" dia. Price, complete, $15.00.*



312-314 Fifth Ave., New York

The Mirror of Mars

(*Concluded from page* 60)

(1757-1826) and Henry Bunbury (1856-1827)—a man of far higher education and position than either, though less in advance of his colleagues in the matter of refinement than might have been hoped—poured out for the space of forty years an incredible number of caricatures, Gillray alone being credited with 1500 plates, and their work, according to W. M. Thackeray, formed the staple contents of the portfolios in every country-house in England for two generations. Their tradition was carried on by their young contemporary, George Cruikshank, who survived the last of them one and fifty years, and lived to see a change in the spirit of humorous art analogous to that which had passed over English fiction between 1750 and 1800."

Among the early American engravers one finds numerous military prints, from such excessively rare examples as "The Boston Massacre" engraved by the patriot Paul Revere to the more easily obtainable prints by William Charles, who engraved in New York in 1807 and in Philadelphia until 1822.



Michel vole les pendules; von Boden, les tableaux; Gretchen vide les armoires et Messieurs les Officiers, les caves.

A satirical print of German pillaging each after his own interests, by Ricardo Floré, published 1914

Napoleonic Prints

In France the exploits of Napoleon were glorified in a wonderful series of lithographic prints by Géricault, Horace Vernet, Eugène Lami, Charlet and Raffet, to name but the particular stars of a bright galaxy of artists who devoted themselves to the Napoleonic legend. Horace Vernet's "Lancer" (1816) has been called by Beraldi "the veritable starting-point of painter-lithography." Charlet, in his prints, succeeded in depicting the *vie intime* of the soldier and



"Revanche!" a cartoon of rare poetry by Adolphe Willette, a well-known French artist

Auguste Raffet (1804-1860) has been characterized as one of the greatest if not the greatest of lithographers whose work forms "an imperishable monument in glorification of Napoleon and the French army." Beraldi said of this artist: "Raffet revolutionized the painting of battles. Armies have a soul; Raffet saw this and expressed it." Thousands of lithographs by Honoré Daumier transmit his fame to posterity and among them are many military subjects. Fortunate indeed it is that Daumier's prints may still be had, many times, for a mere song of sixpence.

Prints of Hun Wars

The Franco-Prussian war was the next great period in European caricature and the collector will still find many military prints of the time obtainable for prices within reason. Thence onward the introduction of various reproductive processes, such as photo-engraving of various sorts, reduced the technical interest of the earlier methods of graphic reproduction-etchings, aquatints, copperplate engravings and the like. However the newer reproductive processes immensely extended the domain of the caricature until its field, once the fly-leaf, came to be the periodical press. The finest of these caricatures are well worth collecting. Such periodicals as the London "Punch," with caricatures by the late Sir John Tenniel and others, will furnish the collector with abundant material to sustain this assertion. Moreover, early numbers of "Punch" may be had now and then of booksellers, as they come to stock, for almost nothing.

The present War for Democracy has occasioned thousands of military prints. Many of these are of the finest quality. Nearly all of them are intensely interesting. At this time they can be procured on every hand. Let not the collector imagine they are too common to be interesting or worth preserving! Time is never too kind to occasional prints of this sort; a few years hence many of these that are now within reach will be unprocurable. Perhaps some of them will in time become as rare as fine Rowlandsons now are.



A German souvenir print etched in the poster style by August Wamm in 1915

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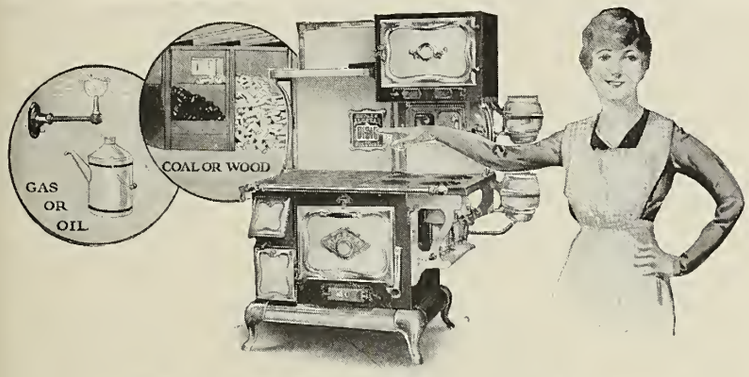
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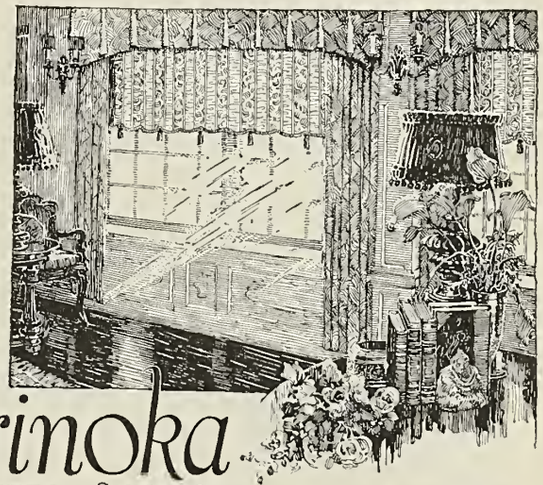
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In Southern Gardens

(*Concluded from page* 15)

peony—and the garden at "Oxmoor," the home of Wm. Marshall Bullitt, Esq., former Solicitor General under Mr. Taft.

Olden "Oxmoor"

Indeed "Oxmoor" boasts both a formal and an informal garden. The latter is especially in keeping with the spirit of this old colonial homestead, built in 1787 by Alexander Scott Bullitt, whose wife's mother was a sister of Patrick Henry.

The lovely old garden stretches its flowery length back of the house towards the open, rolling bluegrass country against which the splendid pecan tree, at the end of the grassy walk, shows up as straight as the mast of a ship against the sky and ocean. The color scheme of this garden is very effective and easily taken in with the eye. It begins, nearest the house, by a mist of pale lavenders and purples—foxgloves, Canterbury bells, iris—which melts into the blues of delphiniums, of belladonna and of sage, then into yellows and at the far end, softened by distance, into pinks and reds.

This flowery promenade is flanked at first by great lilac bushes, hydrangeas and syringas, which give way to a more austere growth of English yews, larches and junipers. About it all runs a privet hedge which seems to connect rather than to divide, this satisfying, old-fashioned plot of bloom with the fertile farmland lying close about it.

On the east side of the house lies the formal garden with its beds of fragrant roses and its rose-covered "summer houses," as they are called in the south. On these arbors the American Pillar Rose has been used very effectively.

As we began with Bacon, that wise old lover of gardens, so will we end with him, agreeing fervently, the more we see of gardens, that they are "indeed the purest of human pleasures; the greatest refreshment to the spirits of man, without which buildings and palaces are but gross handiworks."

The Bulbs for Fall Planting

(*Continued from page* 25)

with powdered sulphur; and it cannot hurt any sort of bulb, though it may be unnecessary with the common, sturdy things. It destroys bacteria; and as these we have always with us, in the plant world as well as in our own, let us fall upon them whenever we can.

I have dwelt upon the bulb's activity after its blossoming period for the summer is over. Always keep in mind that this activity, this getting ready for next year, depends entirely upon the leaves. A bulb deprived of its leaves can do nothing against a coming summer; consequently it does not bloom when the coming summer arrives. Take great care therefore that nothing happens to the leaves while they are still green. Never cut them off, nor "trim up," until they are unmistakably dead and dried up and brown.

Anomalous as it may seem, the earliest flowering bulbs are the ones to plant last of all in the autumn. This is because it is desirable that they should do no growing whatsoever after they are in the ground in the fall, but wait until spring to do it all. Being extremely hardy to severest cold, they are correspondingly susceptible to the slightest bit of warmth overhead; they are almost sure to start into growth during the warm, sunny days of October—which is a fatal mistake. Keep them out of the ground until, with the aid of a good almanac or with the government weather records, you can figure that real freezing is not more than four weeks away at the most. This allows two weeks' leeway; for it is usually during about six weeks after planting that they confine their activity to root growth and underground affairs. The trick is to get them in in time to let them make root growth, but so late that top growth will not be quite ready to start up before hard freezing; and as it is impossible to figure on the weather with absolute certainty, work on the safe side by allowing not more than a month before cold weather *ought* to arrive. If it comes sooner and their six weeks of root growth is interrupted by frost, no harm is done, for they will resume work when spring comes. But if they are in the ground far enough ahead of frost to get a start at their tops, real injury from freezing is likely to come with it.

Planting of bulbs may go on in the fall as long as the ground is unfrozen, but I would not advise beginning it before October except for some special things that should go in earlier; and with most things, the second week of the month is plenty of time.

Mulch all hardy bulbs after the ground has frozen with 4″ of straw or autumn leaves, held down by branches or by the cuttings from tall growing perennials. This mulch is to protect them from thawing, not from freezing. Freezing never hurts a hardy plant; but alternate freezing and thawing does.

Remove the mulch in the spring little by little, taking off the first layer by the first of March, in the latitude of New York. Be guided somewhat by the weather after this, remembering that the object is to prevent them starting prematurely under the warmth of their winter blanket as the frost gradually leaves the ground. By the first of April you should have them quite uncovered, though it is well to keep the last bit of the mulch handy, to scatter over the tender shoots if a cold snap threatens.

As to Kinds

As to the kinds to plant, that is so largely a matter of personal preferences that generalities are perhaps more helpful than anything very definite or positive can be.

If you have nothing else you will at least want crocuses and daffodils—a clump of the latter and a "ribbon" of the former, running along a walk or edging a border. The tiniest garden will entertain these, and they are fit for the greatest. Then there are snowdrops and squills that can be "sown"—literally scattered just as seeds would be—on a lawn. With just these four, spring is assured of an appropriate welcome.

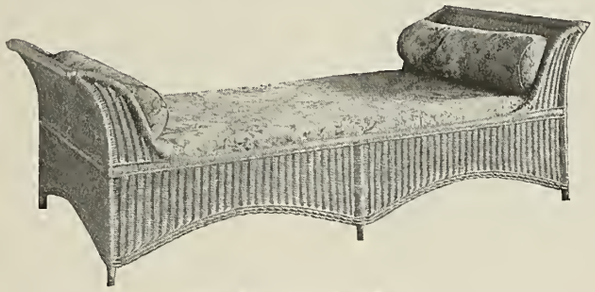
Snowdrops and squills are essentially bulbs for naturalizing, and should never be planted in any other way. They need the setting which only a lawn can give, for their beauty is so delicate that it is hardly realized if they have only the bare earth of the bed or border underneath them. Scatter them broadcast, either by handfuls or by flinging them from a basket, and plant each just where it falls. Thus you will have just the sort of grouping that Nature herself accomplishes.

Choose for snowdrops (*Galanthus Ellwesi*) a space that will be shaded during the heat of midsummer. They love the edges of big shrubs whose branches overhang and screen the ground from the sun; similarly, they thrive at the feet of trees, being perhaps at their best pictorially when growing under pine trees. In old gardens they are frequent under the edge of lilac or syringa hedges—great colonies that have spread from

(*Concluded on page* 66)

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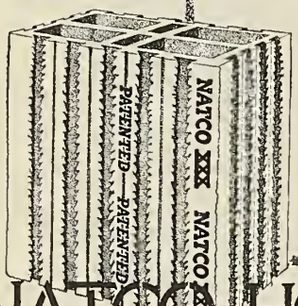
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The Bulbs for Fall Planting

(*Concluded from page* 64)

just a bulb or two, planted when the shrubs were set out. "Fair Maids of February" they called them, long ago.

The dainty, wonderfully blue scilla, or squill, is not so susceptible to heat, and will live where the sun shines on the earth above it; but the protection which thick turf gives is an advantage even to this.

These two are the best bulbs for planting in a lawn, for they are the only ones certain to mature before mowing time, and thus are certain not to be deprived of their leaves prematurely. Crocuses are used a great deal; but where the grass is cut early, they are almost sure to die out in a few seasons, or to grow weak and unsatisfactory. Snowdrops and squills, on the contrary, are permanent, once they are established in congenial spots.

Not infrequently the former bloom actually in winter, in January or February. The squills and crocuses follow in March, along with another little bulb commonly named "Glory of the snow" (*Chionodoxa Lucilæa*). This comes in white, rose color and blue, and is a very dainty addition to the border.

The Real Bulb Show

Later in March and early April there are the spring snowflake (*Leucojum vernum*) and the dog's tooth violet (*Erythronium Americanum*), this latter being especially partial to a light soil and part shade. Then come the daffodils and the jonquils and the hyacinths and the tulips—the great bulb show of the year!—and some of these continue into May. Notable among this lot are the dissolute parrot tulips; nothing is more rollicking than these, and I defy a grouch to hang on five minutes in their presence. They are real low comedians, striking every sort of absurd pose and cocking their scarlet and gold heads at each other and at the rest of the world with the most impartial impertinence and droll waggishness.

The early Spanish iris (*Iris Xiphium*), variously colored, comes into bloom usually before the last of the May flowering tulips are gone; then June brings the trumpet lilies (*Lilium longiflorum*) and the true Madonna lily (*Lilium candidum*) and these lap onto the later iris and the first of the day lilies—which, by the way, do not grow from bulbs as the rest of the lily tribe, but from tubers. *Hemerocallis auriantica* is the first of these latter to bloom; following it is *Hemerocallis flava* and then, in July, *Hemerocallis fulva*—not fragrant like the other, unhappily; but then comes *Hemerocallis Thunbergii*, which is.

August is the month of the liles proper, and *Lilium Auratum, Lilium Henryii* and *Lilium speciosum* make it a regal month. *Lilium speciosum, rubrum* blooms a little later than the type, thus helping to extend the general display. And finally there comes the autumn crocus (*Colchicum Parkinsonii*) in September, a neat purple and white plaid effect, winding up the bulb season.

All of these are hardy; all may remain undisturbed as long as they thrive after planting; all should be planted in the fall, late excepting *Lilium candidum,* which ought to go into the ground by the middle of September. This especially must have the sulphur dusting spoken of earlier, for it is especially susceptible to disease, and every precaution must be taken to preserve it.

First Steps in Shrub Selection

(*Continued from page* 43)

The group which naturally comes first comprises the flowering shrubs, of which lilac, forsythia, strawberry shrub, bridal wreath (spirea), and Rose of Sharon (althea) come to mind without effort; and viburnum, hydrangea and deutzia are probably familiar to you.

Of the shrubs and small trees which are desirable for their beautiful foliage, you probably will recognize by name the following: Japanese maple, purple beech, golden elder, box, and California privet.

And then there are the evergreens, including both evergreen shrubs and the smaller coniferous evergreens which, though not real shrubs, nevertheless are so beautiful and desirable that they should be given a position. The former include rhododendrons, the common wild or mountain laurel (*Kalmia latifolia*) which in many localities may be had for the trouble of going after it in the woods, hardy evergreen azaleas, etc. Of the coniferous evergreens, the Virginia cedar is one of the most effective, and the spruces—Douglas and Coster's blue—are well known. The golden Japan cypress and dwarf Japan cedar are both beautiful. These are more expensive than the shrubs, costing from one to three dollars each, but a single tree makes a prominent feature on a place, and as their charm is lent to the landscape not only during the summer but all through the desolation of winter as well, they may be afforded. All this group may be planted in the fall along with the deciduous shrubs, but to make more certain of results, especially in northern sections, you may have this part of your order reserved for spring shipment.

Still another group consists of those which through the fall and winter are made more ornamental by their conspicuous berries or fruit; among these are the Japanese barberry, a peerless hedge plant; the red berried elder, and the snowberry. Somewhat akin to these—that is, they may be used for brightening the winter landscape—are the shrubs with brightly colored bark, such as the red twigged dogwood (*Cornus sanguinea*) and the Japanese bramble (*Rubus cratægifolius*).

As the average height, season of bloom and color of these various shrubs and evergreens are given in the nurseryman's catalog, and as, from carefully staking out your ground, you know how many things and of what height you need, you will be able to make out a list that will screen objectionable things from sight, fill in the empty looking corners and spaces on your grounds, and give a succession of bloom from spring until fall. Of course it does not all have to be done in a single season, as the planting can be spread over several years. If you do make a mistake here and there, it will not be fatal, as all these things can be transplanted readily provided they have not been growing too long in the place from which they are to be moved.

The Art of Planting

Shrubs shipped from any reliable nursery will be packed so carefully that their arrival in good condition is almost a certainty. If you cannot set them out at once, store them in a shed or other sheltered position such as a cellar, where they will be protected from the wind and sun. You should, however, take every precaution to have the ground ready for planting them at once. Where the soil is in good condition nothing will be required except spading the holes 2′ or

(*Concluded on page* 68)

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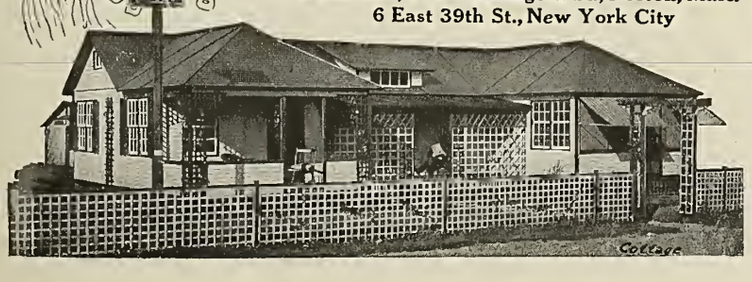


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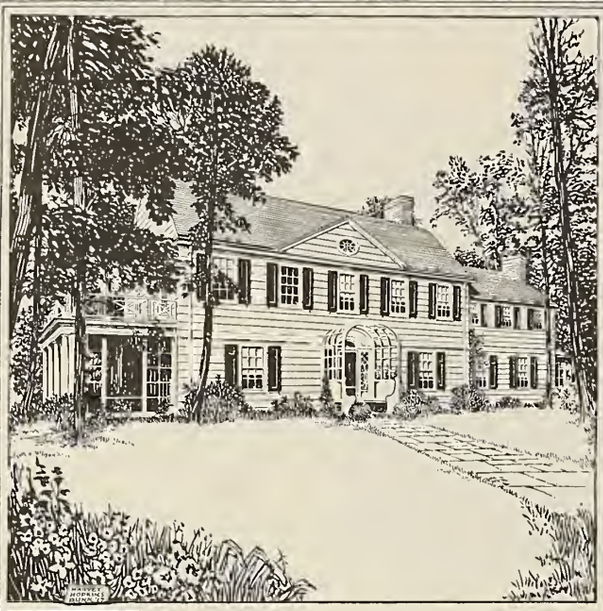
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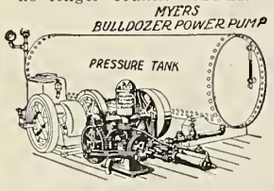
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First Steps in Shrub Selection

(*Concluded from page 66*)

so deep, according to the shrubs that are to be set. It will take at least two or three years for shrubs to reach their natural size, and as you want full development as quickly as possible, it pays to enrich the soil with thoroughly rotted manure or with bone meal.

Having all in readiness, unpack the shrubs as you plant them, cutting off clean just inside the injury any roots which may be bruised or broken. Make the planting hole large enough so that the roots can be laid out in a natural position, and deep enough for the plant to be set as deep as or 1″ or so deeper than it was growing in the nursery, which point will be plainly indicated by the earth mark on the stem or trunk. With the fingers work enough earth in over the roots to protect them from injury, and then stamp this into place.

One of the commonest mistakes in setting out shrubs is to plant them too loosely. If the soil is at all dry, pour in a pail or so of water when the hole is about one-third filled, and after this has had time to soak down into the earth, continue the planting. Firm all the dirt replaced till the surface level is almost reached, leaving a slight depression so that any subsequent rain will not run off. If any of the tops are so long as to be in danger of being whipped about by the wind and broken, they may be pruned back.

The proper time for planting is immediately after the first frost, which will be from the first of October to the first of November, according to the section. In colder localities shrubs which are not absolutely hardy, such as some of the azaleas, will need a winter protection of leaves, litter or rough manure. This should not be applied, however, until after the ground has been frozen hard, as its purpose is merely to prevent alternate thawing and freezing under the direct action of the sun's rays during winter and especially early spring. It is not intended to be thick enough to keep the frost out. This mulch should be removed gradually well along in the spring, as if it is taken off too soon the shrubs are very likely to start into premature growth.

Varieties for Special Purposes

Where shrubs are used in any quantity the most satisfactory way is to devote a border to them exclusively. In this way they are not only much more easily cared for, but are also more effective than if scattered about in small groups or as single plants. They should be set close enough so that when full grown they will crowd each other slightly, as this is their natural condition of growth. Furthermore, they should be so arranged, with the tallest at the back and the lower ones in front, that they will form a sloping surface or "face" from the front to the back of the border. Practically all of the shrubs mentioned in this article are available for use in this way. For the first year or two the soil surface should be kept cultivated between the plants; after that they will shade it sufficiently so that no grass or weeds will grow.

Shrubs for Hedging

For tall hedges, althea (Rose of Sharon), lilac and California privet are all good. The last can be trimmed into any shape desired and is especially useful for formal work. For a low, informal hedge nothing is more beautiful than the Japanese barberry (*Berberis Thunbergii*). It is graceful in habit and pleasing in color, both during the summer and later in the fall when its dark green leaves turn to brilliant colors, and during early winter when its scarlet berries are ripe; it is also healthy and extremely hardy. For low formal hedges, especially for lining out gardens, etc., box is very pretty, but it is winter killed more easily than the barberry. For a hedge in an exposed or unfavorable place, such as along the outside of a fence or bank, *Rosa rugosa* is the best thing to use, as it practically cannot be killed and will thrive even without attention. For an impenetrable, animal-proof hedge about the grounds or the garden, plant Osage orange in a double row, putting the plants 6″ to 10″ apart. These bushes can be bought in quantity at a low rate. The Japan quince (*Pyrus japonicus*) also makes an extremely attractive hedge, but is more expensive.

For planting in isolated positions the hydrangeas are used more than anything else. The one most commonly known, blooming in late summer, with enormous pyramidal flower heads, is *H. paniculata grandiflora*. For blooms in early summer until *H. paniculata* begins flowering, plant *H. arborescens grandiflora*, the Snowball hydrangea.

Flowering shrubs of good size for making single specimens are deutzias, weigelas, the smoke tree (*Rhus cotinus*), and magnolias, as well as such foliage trees as the various Japanese maples and the purple beech, and any of the smaller growing evergreens already mentioned.

The Garden of Yellow and Deep Maroon

(*Concluded from page 55*)

only three varieties are admissible: Delia, of double sulphur yellow flecked with dull green; *Rubra triumphans*, a very dark red double; and Mrs. Key, a blackish dark red single, displaying golden stamens.

In masses large enough for a truly imposing effect, the lemon yellow columbine appears with the roses. From now on many kinds of flowers are in bloom together: creamy yuccas and early lemon lilies forming tall accents in the central beds; on the outer border ranks of hollyhocks in salmon buff and dark maroon marshalled against the hedge; the creamy-yellow late foxglove (*Digitalis grandiflora*) nodding above darkest red Sweet William, while on another side the rich red bee balm takes equal rank with the tall creamy *Spiræa filipendula*.

The bloom is carried through the summer by the large and carefully distributed masses of the daisy-like *Anthemis tinctoria*, of which the variety *alba* is of creamy white with yellow centers. With the latter some of the bee balm is still in bloom, and massed in the center where they will have plenty of room, are cactus dahlias of dark maroon and shades of fawn, amber and apricot. The latter replace groups of tulips whose bulbs have been removed after blooming.

Meanwhile snapdragons, nasturtiums, stocks and gladioli in cream color and dark red have replaced the bulbs along the border, thus in a minor way providing ample bloom until cut down by the frost. But the main effect of autumn is due to the masses of tall helenium in wallflower red, which tower above hardy chrysanthemums of cream, straw color and sulphur yellow. The latter are placed in large areas well to the front of the beds, as they detest being crowded.

There is in the selection of varieties for such a garden need of great care lest a jarring note be introduced. But the effectiveness will be all the greater because of the limitations of the list. Furthermore, troubles do not end with the making of the list, ordering the flowers and planting them; for constant vigilance must be exercised lest perverse blossoms obtrude whose unexpected hues were not provided for. And like every other garden, its appearance will be largely determined by the amount of intelligent care bestowed upon it.

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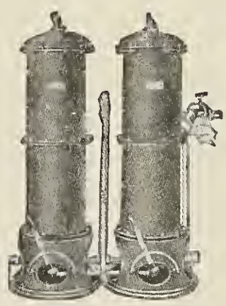


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Life As It Is Lived in "The Birdcage"

(*Concluded from page* 40)

living room, a kitchen and a small hall from which two bedrooms and a bath open. But one could do with less. It is possible to live comfortably in three or even in two rooms if a disappearing bed be built-in or a sleeping porch built-out. A house of this size need cost but a small amount of money. I am all for the small beginnings. Houses are not merely the settings, the accessories of our lives, but they are of the stuff of life itself. And their effect on us is none the less powerful for being retroactive. We can remember the houses where we lived as clearly as we can remember the people with whom we lived there. So if one must save there is no better objective for one's money than a little house. The daily, hourly denial which spells thrift is not so difficult if it is for that "island in a blue sea," that "Land of Heart's Desire," that home, that house! And if it is a house where breakfast may be eaten at such a built-in table, in such a white-walled kitchen as my friend eats hers; or a house where dinner in the big living room before the open fire becomes a fiesta—brightened by flowers and lamps and pleasant talk; if it is such a house, it has a value far beyond the esthetic. These dinners give nobody mental indigestion, and these little homes send very few votaries to cabarets, to blatant restaurants, to the world of "bright lights," so largely recruited from the world of drab, whose outlook is the alley!

"A woman," said my friend Four-Leaf, "can pin up a colored print and make a home out of a hall bedroom, but she likes a house. She likes it because it grows——"

She might have added "because it gives scope to her changing, creative instinct." It's a dull day when she can't add a cushion or a teapot to her house, or have a wall fresh papered, or move the furniture from the blue room to the brown. Time was, when that owner was erratic, changeful, who ripped out a wall or added a new wing to his house. That time is past. Women no longer think of their homes in static terms. They think of them as caravanserais in which they stop for a night, a week, a month, while they alter the color scheme, or change the furniture from Jacobean to Louis Quinze. The house in evolution is the modern way to see it. But in my grandmother's house, once the pictures were hung and the furniture was placed, the thing was static. Even the candlesticks on the mantel were never moved except to dust them. And one might travel far—one might cross seas and visit outlandish peoples—and after the lapse of years one might return and find the same portraits staring austerely from over the mantel, and above the sideboard; the portraits remembered in one's youth. Dynasties might have fallen but the same chairs were still placed primly back against the big flowered wall!

But in "The Birdcage," these pictures taken to-day, will not look like the pictures taken to-morrow, and as for the day after that—my friend Four-Leaf will doubtless have planned a hangar for aeroplanes on her roof!



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The Balustrade in Garden Art

(*Concluded from page* 45)

ment of one, at least, to its best understanding. Through following the introduction of the baluster, in Renaissance art (mirroring its architectural existence), we see how the mind of the artist came to accept it and even to seek it as a thing good in itself. Architecturally it came, too, to be of immense importance in the eyes of those who applied it to their designs. It would now be difficult to imagine either an Italian or a French garden without it, or a German garden (from the *Gœthezeit* to our own time), lacking its use as a modifier of stolidity.

The dawn of the Tudor period found English architects beginning to interest themselves in the balustrade. The more extensive staircases with their many landings, of the time of Henry VIII and of Elizabeth, offered the architects opportunities to display their skill in properly disposing the newly acquired baluster *motif*. The direct application of Renaissance design was, however, more pronounced in Jacobean construction; and then the Dutch influence came to be felt under the years in which Inigo Jones and his contemporaries worked. Finally classicism in balustrading marked the designs of the Georgian period, and settled upon a form which, in the greater part of the modern garden balustrading, seems most appropriate to our requirements, which give preference to stone, including cement and wooden, balustrades to balustrading of wrought iron.

As to the details of the many styles of balusters forming balustrades, one should study such works as Meyer's "Handbook of Ornament," where examples of various forms, through the different periods, are illustrated. From this short outline of the value of the balustrade in garden-art the homemaker may receive some helpful suggestion that will lead him to a deeper study of the subject and its application, not only to the requirements of the large garden, but to the adornment of the smaller.

A CORRECTION

Through an error credit for the houses illustrating Mr. Bragdon's articles on the Colonial House in the July and August issues of HOUSE & GARDEN was given to Messrs. Hollingsworth & Bragdon as architects. The name of Oakley & Son should have appeared as architects of all these houses.



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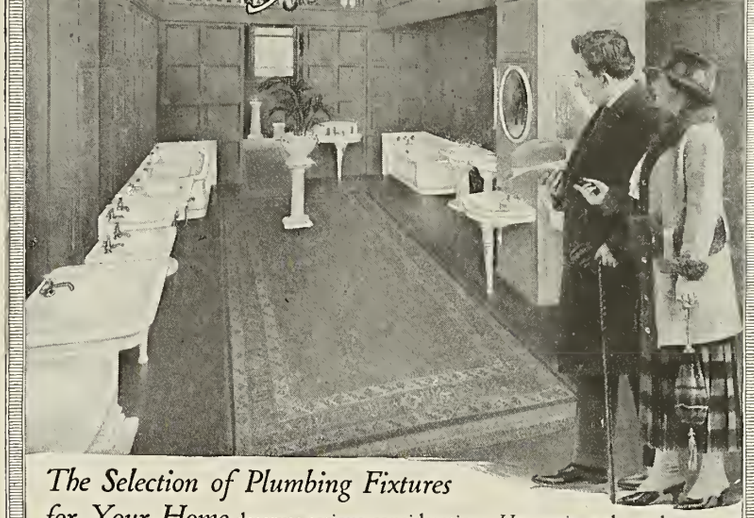
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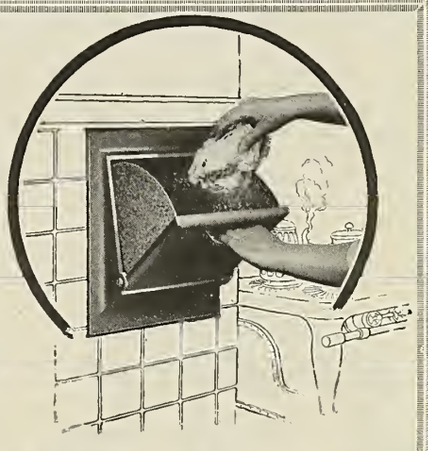
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Harvesting The War Crop

(*Concluded from page* 52)

white varieties, which are the earliest to mature, are especially likely to be injured in this way. If left exposed to the hot sun they also turn green and deteriorate in flavor. They should be cured under cover in an open, dry shed. Yellow onions may be pulled and laid in rows to dry. They should be turned or raked over every few days to get the tops completely dry as soon as possible. They may then be put under cover in a dry, airy place to be "topped" when convenient before storing for winter. At no time should they be placed in tight barrels, boxes or bins, as they heat readily and this causes either rotting or premature sprouting. The colder they can be kept and the freer the circulation of air about them, the better.

Celery: Such celery as is wanted for early use is blanched in the field by drawing the earth up to the stalks in two or three successive hoeings; by the use of boards; or by the use of one of the convenient celery bleachers now on the market. The latter are especially useful for the home garden, where only a few stalks are wanted at a time. That part of the crop wanted for winter and spring use should have the soil worked in about the stalks sufficiently to hold them in an upright position. Upon the approach of hard frosts, about November first, part of it may be "trenched" or blanched in a long, narrow ditch, dug in some well-drained, convenient position. It should be about 1′ wide and deep enough to take the celery plants, standing on end as they grew, with the tips of the foliage about level with the soil surface. As hard freezing weather approaches the tops should be covered with meadow hay and boards to prevent their being frozen.

Another method of preparing the crop for winter and early spring use is to take up the plants before hard frosts, and store them in long, narrow boxes, about 1′ wide and deep enough to take the plants upright, packed closely together. As in trenching, the roots should be left on and a couple of inches of moist sand should be left in the bottom of each box. The boxes may then be packed in a cold, dark cellar and the stalks will blanch out by the time they are needed. Celery should be handled or stored only when it is perfectly dry.

Cauliflower and cos lettuce require attention as soon as they begin to mature. As soon as the buttons or heads of cauliflower form, they should be protected from sun and rain by tying or fastening the leaves together at the tops. Most varieties of cos lettuce should also be tied, in order to bleach thoroughly; use raffia or soft twine and tie as near the top of the head as possible.

Crops That Stay Out Till Cold Weather

A number of the vegetables are so hardy that the first light frost will not injure them at all—in fact, some of them are much improved in quality by light freezing. A few are so hardy that they remain out the entire winter without appreciable injury.

The Cabbage Group: While cabbage, cauliflower, Brussels sprouts, and kale are all closely allied and are grown in much the same way, they are handled quite differently when it comes to storing. Brussels sprouts and kale are so hardy that they can be left out and gathered as wanted during the early winter months, even in the snow. Cabbages may be left outside until most other things are harvested and there is danger of hard freezing weather. They may then be pulled up by the roots, removing the large outer leaves, and stored when perfectly dry, in a cool, dry place. Frequently space may be saved by tying three or four heads together and suspending from nails in the cellar rafters. If there is not room to keep them all where other things are stored, they may be kept by burying them in a trench of convenient size in a thoroughly drained place, where they may be covered with leaves or straw, over which soil and a thick straw mulch are put before the ground freezes hard.

Potatoes of course are about the easiest of all vegetables to keep. It is better, however, not to dig those that are wanted for winter until quite late. If there is any sign of their rotting in the ground, they should be allowed to remain even if the loss is quite considerable, because if taken up and stored before they will rot in the bins and barrels, and each bad tuber will spoil a number around it. While the potatoes should be allowed to dry off thoroughly after digging, they should not be exposed for many hours to the bright sun, as they quickly discolor or get bitter in flavor.

The Root Crops

The root crops, including beets, carrots, turnips, radishes, parsnips and salsify or oyster-plant, are all quite hardy and need not be gathered until there is danger of their being frozen in. The mistake most often made by the beginner is to cut the tops off from these plants close to the roots. They should be cut with enough of the stubs of the leaf ends left so that there will be no danger of their bleeding. The ordinary method of keeping them is simply to pack them in sand in the cellar, but they can be kept in a deep frame or pit or a trench as described for cabbage, provided enough covering is put on to keep them from freezing hard.

Parsnips and salsify are not injured even by the severest winter weather. I have known them to stand a temperature of twenty degrees below zero without any protection and be plump and sound in the spring and ready to dig as soon as the ground thawed out. Only a small portion of these two crops should be left over in the ground, however, as when it once freezes they cannot be got out until the ground thaws again in the spring. Those required for use during the winter should be kept in the same way as the roots described above.

The Civilized Framing of Pictures

(*Continued from page* 27)

water-colors, like etchings and engravings, need mats. But in knowing this, she is conscious merely of following the fashion. She does not know that a certain vague sense of substance, of weight, dictates the choice. Oil-paintings look too solid and heavy for mats or for narrow frames. Water-colors look too light and too fragile for broad, deep frames, and the mat, well chosen, harmonizes with what appears to be their substance. Attention, Miss Sue! Exercise your feeling for weight and substance. You will not countenance putting brocaded velvets on Toodlekins. Still dainty with the bloom of youth, you would not wear brocaded velvets yourself. In a misty sort of way, you have the principle already. You sense the sort of Toodlekins that infant is, the sort of girl you are. Do as much for a picture. Then, with the impression clearly in mind, consider the weight, the width, the depth, the color, the style, and the degree of emphasis the frame should have. (*Concluded on page* 74)



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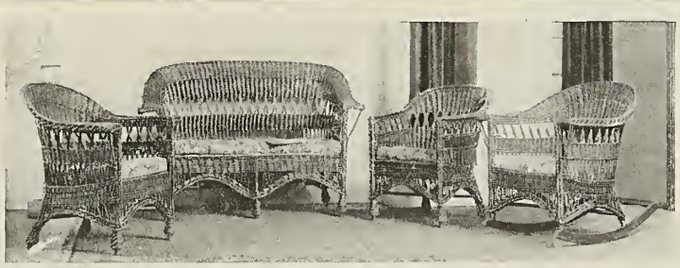
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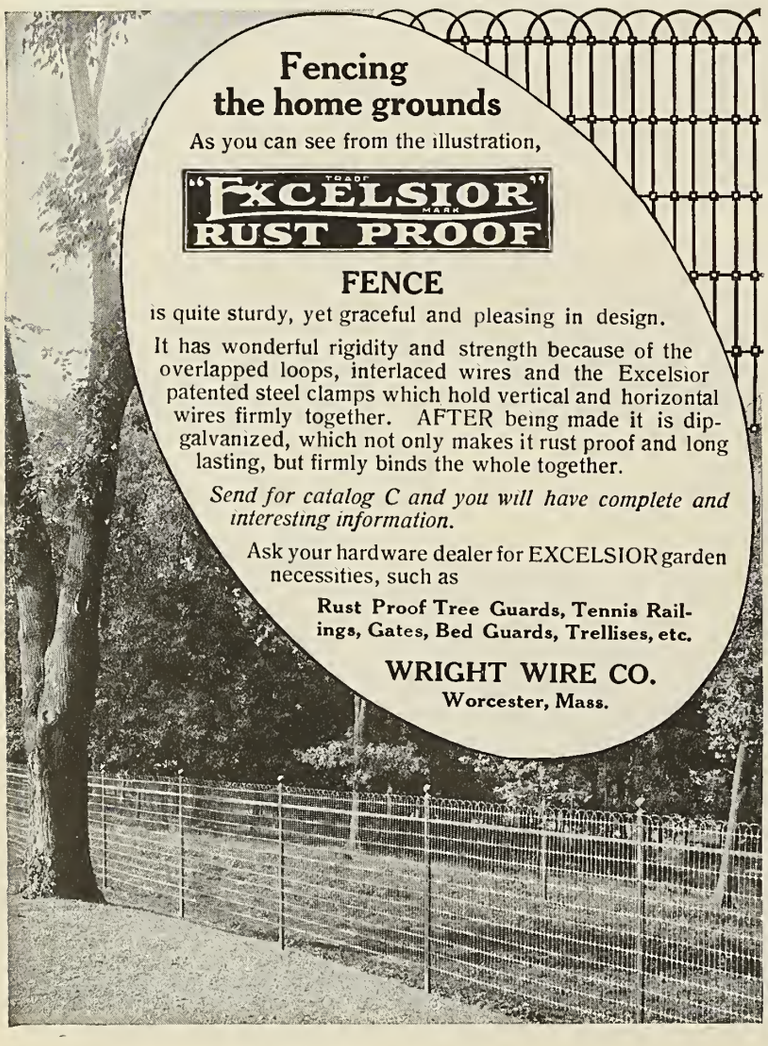
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The Civilized Framing of Pictures

(*Concluded from page 72*)

This matching frames to pictures costs effort. Granted. It is as difficult, I admit, as interpretative dancing, where one first feels the music and then gives the feeling a new expression by employing an art which, when all has been said of resemblances, is quite a different affair from melody. To succeed takes genius. But what says George Eliot? "Genius is patience."

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Ferns That Flourish in the House

(*Continued from page 47*)



The adiantums or maidenhair ferns come in wide variety

temperatures too low, and on shelves too much shaded, nearly all the plumy fronded nephrolepis sorts revert toward the old, normal type. Any check to their growth, as from poor soil or insufficient watering, ends in the same thing. The secret of success with nephrolepis, adiantums, and, indeed, most ferns, is to keep them in continual growth through their growing season and to give them all the light possible without their standing in direct sunshine. The idea that ferns could be grown only in north windows, or in positions heavily shaded, has largely vanished. Commercial growers give their nephrolepis and some other stiff fronded ferns full sunlight except in the warmer summer months. It is safer for beginners in fern culture to place newly purchased or potted ferns in shade, moving them gradually toward the light.

The Importance of Moisture

Should the soil in which adiantums are growing ever become quite dry the fronds immediately wither and their beauty is gone for the season. The best we can do for them then is to give them an inconspicuous place and keep them in as good condition as possible until new growth starts in the spring. Delicate ferns of this character love moisture in the air, but drops of it standing on their fronds in dull weather soon cause black spot and decay. To keep the leaves clean and free from insects occasional syringing is necessary, but this is work for bright days when the moisture will soon dry from them.

Because ferns love moisture in the air it does not follow that they like more moisture at the roots than most plants. Freshly potted ferns revive more quickly if put in a fern case, or if a large box is turned over them for a day or two. This insures a moist, reviving atmosphere. There is danger in giving ferns too much water before their roots have become established in new quarters, or when they are not actively growing. A safe rule is to water thoroughly when potting and afterward only when the top of the soil begins to look dryish on the surface, showing that water is needed. There is a happy medium between dry soil and soil water-logged and sour that all ferns love. Window ferns need more water than those growing in the conservatory because of the drier atmosphere. A good scheme to keep fern roots cool is to pack the space between jardinieres and pots with damp moss.

Pests, Composts and Potting

In too dry atmosphere insects sometimes infest ferns. Their presence is always a sign that conditions are wrong in some way. Syringing the under side of the fronds with clear, tepid water will rout red spider and mealy bug. The thrips can be destroyed with either Paris green or a contact insecticide.

Neither peat nor sand is so much used in the culture of ferns as formerly. Nephrolepis and other strong growing ferns thrive in the same sort of compost that we give geraniums—a mixture of turfy loam and well decayed manure. All ferns like leaf mold in the soil and, if it is not sufficiently porous, add sand enough to make it so. A good fern soil can be pressed firmly into pots and still be so porous that water poured on the surface sinks rapidly. Good drainage is an item to be emphasized. Be sure that the pots for ferns are washed perfectly clean and then fill in about one-fourth their depth with broken pots or charcoal. A layer of moss or cocoa fibre above this prevents soil from washing down into and clogging the drain. The soil is screened only for seedling ferns nowadays. The larger ones like the compost to be in rather rough lumps, but not clods—flakes, we will say. Turn one of your most flourishing young ferns from the pot upon your hand, and you will find most of the roots running between the flakes of compost and down among the drainage, rather than distributed through the bulk of the soil. It is both interesting and delightful to study the quips and cranks of ferns and watch how they respond to your care with increasing beauty.



The stems of most adiantums are dark, wiry and glossy

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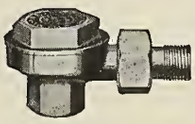
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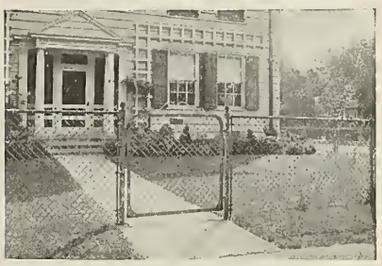
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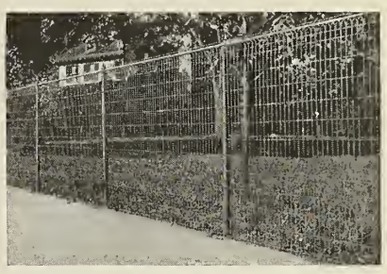


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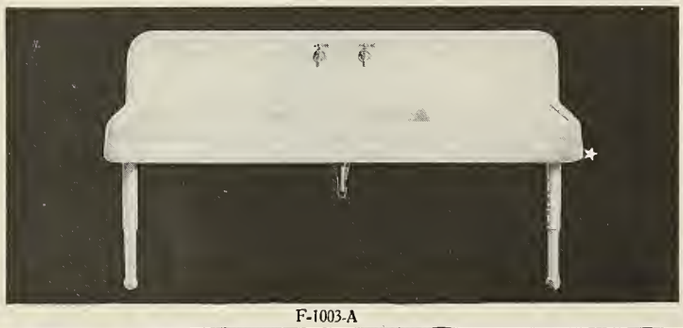
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P. Chinensis is to be had in both single and double flowering forms

Indoor Primulas from A to Z

(*Concluded from page* 31)

Seeds of these also germinate unevenly and the seed pans should be discarded late. The culture from seeds is precisely as described for the commoner varieties until brought in in autumn. They should then receive a rest of six weeks or so, being stored in a dark cellar and watered only about once a week, just to prevent their becoming dust dry. This is particularly needful in the case of old divided plants. They may then be brought to the light and forced, when they will blossom steadily with great trusses of bloom for a period of about six weeks to two months. Many of them are fragrant, and though grown largely for winter forcing in England, are comparative rarities in this country.

One word as to the mistaken but prevalent theory that primulas once forced are no good for succeeding years and are fit only for the ash heap. Starting with a few choice colors that were too rare to be thrown away without an attempt to save them, I have seen this theory so completely disproved that I wonder how it found its origin.

All of the primulas mentioned in the accompanying experience chart may be successfully propagated by root division, and these plants in my own experience are as free in blooms as the seedlings, though a trifle later.

By the time blossoming is over you will find your plants showing three or four easily differentiated sections. They look somewhat as though two or three seedlings had been planted close together in the same pot. These sections should be carefully separated, all but a few of the leaves removed, and each section planted deeply in a 2″ or 3″ pot of good soil. These little divisions or offshoots, many of them without roots, should be set in the shade and kept moist. They root as easily as geranium cuttings and in about six weeks you will have thrifty young plants. These may be successfully summered by plugging the holes in the bottoms of the pots so that the roots cannot strike through, and then sinking the pots level with their rims in any shady nook of the garden, where they need little attention except watering.

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Chinensis single—All colors but yellow; large round flowers almost as big as a quarter.
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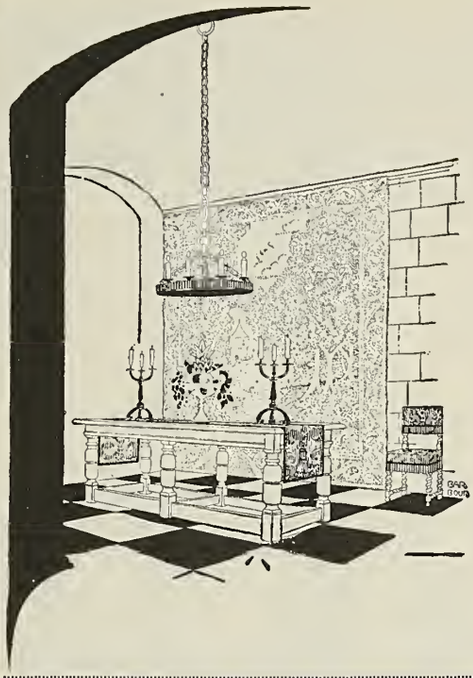
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So many of our letters of inquiry from House & Garden readers begin with an apology for intruding on a busy editor's time that we are moved to repeat again—with all possible emphasis—that we invite and urge you to place before the House & Garden Information Service whatever house or garden problems you may have to solve.

House & Garden is not merely a magazine—twenty-five cents' worth of paper and printers' ink a month. It is a bureau of personal counsel on all house and garden problems.

Many of your problems, naturally, are treated in the magazine pages of House & Garden from month to month. Some of them, however, require individual attention.

For these, House & Garden maintains a corps of experienced editors, trained in every field of home-making, with all New York City's facilities and resources at their command.

Our staff, our library, and our acquaintance with shops and manufacturers is at your service. Address:

HOUSE & GARDEN INFORMATION SERVICE
19 West 44th Street : : : New York City

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I would like to know more about the subjects checked below or those outlined in the letter attached. Please send me names of dealers in these articles and arrange for me to receive their illustrative matter.

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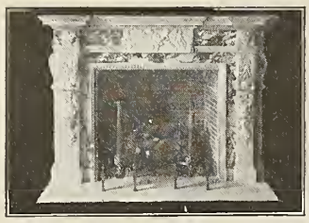
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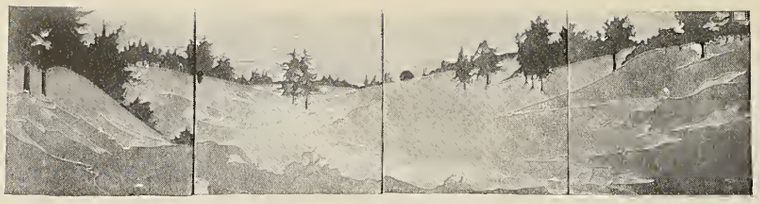


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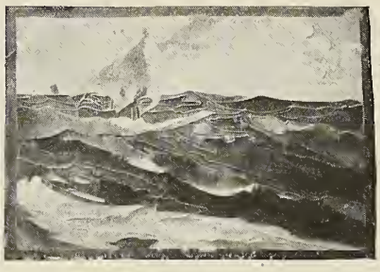
Picture this snow-swept scene over the living-room fireplace. It is a beautifully colored faience, made of four tiles, each a foot square

Tiles of Old and Their Place To-day

MIRA BURR EDSON

The House & Garden *Information Service, 19 West 44th Street, New York, will be glad to put you in touch with the firms manufacturing tiles.*

Photographs by courtesy of Grueby Faience & Tile Co., J. B. Owens Co., Delft Tectile & Importing Co., African Ceramic & Tile Co., and Mosaic Tile Co.



Some idea of the decorative value of this faience panel may be gained from its measurements, 12″ by 18″



Of similar size and material, this Mother Goose panel is one of a series of designs for a nursery

THE subject of tiles has been of especial interest of late, largely because the new methods of building allow for greater and more conspicuous use of tiles for architectural purposes. The modern employment of cement makes ornamental tiling almost a necessity; it becomes, indeed, an esthetic requirement, relieving the broad, plain surfaces of this type of building.

The opportunities offered by these surfaces and the renewed interest in art of practical utility have combined to bring tiles and tile-making into prominence, and as a consequence there has been a large and attractive output. Tiles are made for a great variety of uses; for roofing, for the exteriors of buildings, for the floors of halls and porches, the walls of kitchens, pantries and bathrooms, for friezes, mantel-facings and for purely decorative purposes. These uses, in turn, affect both the kind of tiles produced and the designs employed in decorating them, so that we have every sort from the terra cotta and hard-glaze tiles, made to resist the weather, to those suited in material and design to indoor uses—the art ceramics, the faiences and the mosaics.



This formal panel can be repeated indefinitely without fatigue



Of interest is the irregularity of the bits of tile, fitted together after the manner of stained glass

The origin of the art of tile-making is, as a matter of his-

(*Continued on page* 80)



In this sun-room, tile has been used for both floor and walls with excellent effect. Note the distinction of the formal patterned border

Your Walls Can Be Made as Attractive and Home-Like as Your Furnishings

Now is the time to give forethought to the problem of re-covering your walls. If you will send for samples of

FAB-RIK-O-NA
Interwovens

and then confer with your paper hanger or decorator, you will be able to choose a covering that will combine beauty with durability.

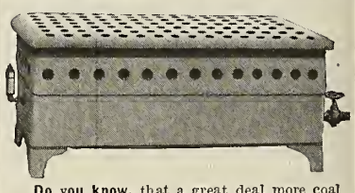
Fab-Rik-O-Na Interwovens are woven cloth especially prepared for hanging on walls. Color and pattern combinations permit of a wide range of choice.

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A handbook of the holiday shops, showing gifts for every taste and every pocketbook. Through this number you can do all your holiday purchasing without stirring from home.

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H & G 10-'17

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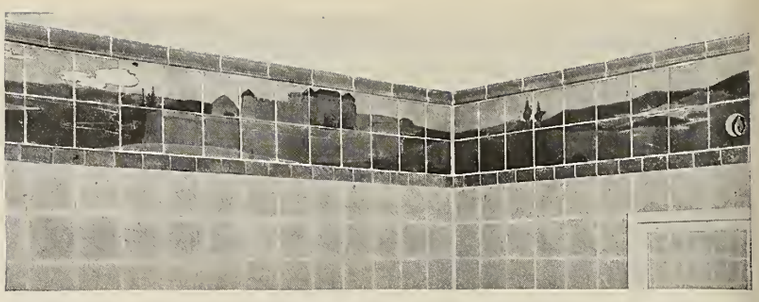
THIS group of walnut pieces of Italian design with polychrome finish will give you a conception of the distinguished character of Hathaway Furniture. In our collection you will find a profusion of odd pieces for the Living Room luxurious sofas for the fire-place, tables, easy chairs and other exceptional upholstered furniture designed for comfort and unusual decorative effect.

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Whether you are most interested in single pieces or in a suite, you will be conscious of the superior style typical of Hathaway productions and you will observe that each piece is priced exactly in accordance with its intrinsic worth.



W. A. Hathaway Company
62 West 45th Street, New York



You can soak in medieval atmosphere with your morning plunge if your bathroom walls bear a frieze of solid Norman castles

Tiles of Old and Their Place To-Day

(*Continued from page 78*)



A large French ceramic panel shows a hunting-scene, magnificent in design and coloring. 6′ by 8′ 6″



Or graceful iris such as these may spring from the bright tiles of your bathroom floor

tory, very ancient, and was perfected at an early date in Egypt, Babylonia, Assyria and Greece. Because of their durability, tiles, like their first cousin pottery, bring across the centuries authentic records of the arts and tastes of ancient peoples. They bring records of history as well, and by this "key to all historic record," as Professor Petrie calls pottery, we have learned much that could not have been discovered in any other way.

For an intelligent understanding and appreciation of modern tiling, some knowledge of the wonderful old tiles is almost essential. The realization of their excellence has been a spur to the manufacture of modern ceramics, and has combined with the encouragement offered by the architectural demand to stimulate the production of tiles of merit.

The tiles of today represent many of the ancient types of tiling. We have actual reproductions of beautiful ancient and medieval tiles, made here in America. From the famous French Government porcelain manufactory at Sèvres have appeared colored tiles in brick, after the manner of those made in Babylon. Other tiles range all the way from the simple geometrical patterns to designs of beauty and pictorial interest.

Tiles were commonly used architecturally in Egypt, bearing guilloche and chain ornaments, or bands of fleurettes or palmettoes. They show a fine freedom of treatment, and appear in a variety of colors, including several shades of green, dull dark blue, blue-gray, or red-brown—all being colors associated with Egyptian art of whatever kind. In Babylonia and Assyria tiles were set in sun-dried bricks and represented majestic gods and heroes and symbolic figures. It is said that Nebuchadnezzar adorned the city gate with bricks (tiles) upon which im-

(*Continued on page 82*)



The brilliant crudities of Moorish colorings form a striking contrast to the white of terrace, pillars and parapet



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Tiles of Old and Their Place Today

(*Concluded from page* 80)

mense serpents, standing erect, were shown. The description runs: "Whichever way we look on the wall surfaces of the towers, as well as of the gateway, every part swarms with reliefs."

This wall has been discovered, and has been found to be, it is said, exactly as described in the Babylonian records.

Persian tiles are especially beautiful, so that explorers who come upon them in their original setting are aroused to enthusiastic admiration. Many Persian tiles have come down to us intact from the days of the greatness of Chaldea. They are formed usually of a soft, richly glazed body-clay, ornamented with very graceful floral designs.

As early as 620 B. C., tile is said to have been made in Greece. The more imposing of the Greek temples were roofed with tiles of white marble, exquisitely fitted together. Tiling was also very widely used throughout the Roman dominions. The mosaics which cover the floors, and sometimes the walls, of the houses of Pompeii are of rare loveliness, many precious stones being imbedded in them, so that the recorder of them exclaims, "If a little, second-rate town was the center of so rare an art, what was the grandeur that was Rome!"

Majolica Tiling

The comparatively modern tilings are full of interest, either from the viewpoint of history or of art. The majolica ware of Italy alone can furnish chapters and books of fascinating material. The making of majolica was caused by stimulus from the East. Its name, a corruption of Majorca, is supposed to have been derived from the fact that ships bearing the ware stopped at that island, since there is no evidence of its manufacture there. Many varieties of articles are included under the name majolica, which refers to the method of making and producing the decoration. Not only tiles, as properly understood, but articles of *vertu,* candlesticks, jars and jugs, vases, plaques, indeed any object capable of being made by this particular process. Majolica appeared between the 12th and 13th Centuries, and by the year 1300 had attained a high degree of decorative excellence. The completed product is a soft buff clay, covered with an opaque white glaze, on which has been fired ornament in yellow, blue, green, black and brownish-red. An early form of majolica had an incised decoration, the dull under-color forming the design where the glaze had been scratched away. The finer wares were highly prized and services of such pieces were only made for royal or princely personages, and frequently as presents for the ruling prince. Some of the choicest are single gift pieces, "small plates and scodelle, which it was the fashion for gallants to present, filled with preserves or confetti, to the ladies of their choice." Significant is the work of Lucca della Robbia, who "sought to invent a method of painting figures which, being executed in vitrified enamels, would secure for them endless duration," according to Vasari. We have the familiar Tondi and panels carrying out the art of the time, the figures being modeled in clay and covered with colored, opaque glazes.

Dutch Tiles

With the decorations of Dutch tiles we are all familiar. In England, about the middle of the 17th Century, there was a revival of interest in tile-making when some Dutch potters established themselves at Lambeth and spread over to Fulham, Bristol and Liverpool. "Delft" was made in Belfast two hundred years ago, according to a record. The first tile work of architectural importance in England was the floor of Temple Church, London, for which medieval tiles were reproduced by the Mintons from examples taken from the ancient Chapter House, Westminster. A modern example of English tiling is to be seen in the tiled pillars of the refreshment room of the old South Kensington Museum, London.

American Tiles

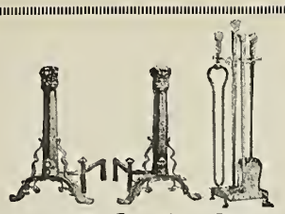
In this country the making of tiles, due to the new inspiration mentioned already, has been taken up with enthusiasm by potters. The styles vary greatly in color and texture, showing Spanish, Moorish, German, old English and other designs. The interesting way in which they may be used to decorate a modern façade is shown in a house on 19th Street, New York City. The tiles are set off with especial refinement and brilliancy by the rough cement background. The large panel over the door is of a pleasing, medium blue color, and the decoration is of a peacock, the whole panel being in four parts. These were taken from the Basilica of St. Apollinaris at Ravenna. Around it is a border of tiling and cement and the small tiles which ornament the ground show two swastika forms. One of these is copied from a tile excavated at Tyro, the other copied from one excavated at Persepolis. This doorway is further enhanced by large garden pots, one on either side. These are made of the same materials, a gray, negative concrete, with tiles of historic design in dull greens and blues and browns imbedded in the material of the vase. The tulip design on one of these vases is 18th Century German.

Other exterior tile decoration has been employed by Price and McLanahan, of Philadelphia, both in that city and outside it, notably in the Hotel Blenheim at Atlantic City. The building is of hollow terra-cotta blocks covered with cement, into which tiles are set, which vary from those of geometric pattern to elaborate mosaics showing the forms of marine creatures. These vari-colored tiles give a touch of gaiety and an appropriate holiday air to the building.

For Mantels and Floors

For mantel-pieces and floors, tiles have always been sought, and for these uses there are many developments. In Detroit a church pavement has been made which is a beautiful example of what the newer art is doing in this regard. Each design was made with careful reference to the effect of the whole, and carries symbolic significance. For the floor of the Capitol at Harrisburg there is used a new kind of "clay-mosaic." The tiles or blocks are made by cutting the parts of the design from different colored clays and uniting these by means of a broad outline of cement, which takes much the part of the lead lines in stained glass. The method itself imparts a decorative quality to the design so used.

Among interior designs for mantel-facings are friezes and panelings which become in some instances quite pictorial, yet hold well within the necessities of decorative design. These show landscape effects, flights of birds and the like. While when carefully placed they are very effective and beautiful, judgment is needed in placing them in appropriate relation to other decorations. The design is included in a slightly raised outline and the glazes are painted over the parts enclosed. Such tiles, or series of them, are so planned that an almost limitless variety of arrangements can be had by exercising a little ingenuity in setting them up.



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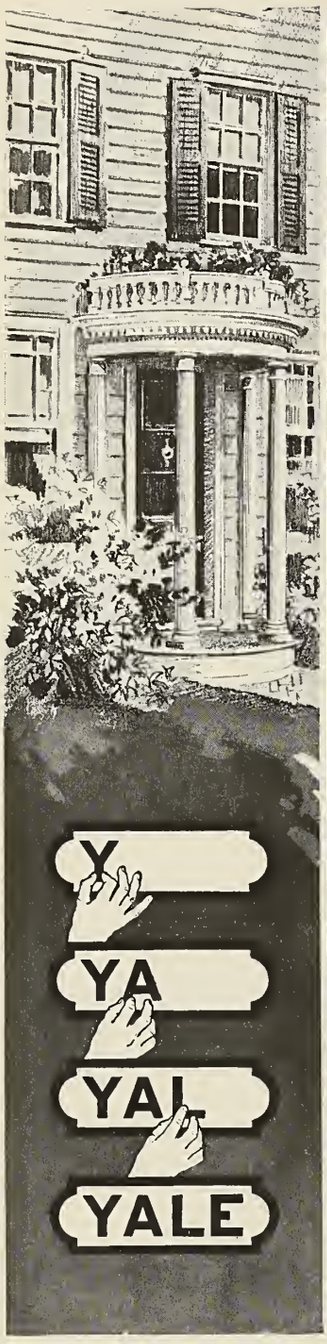


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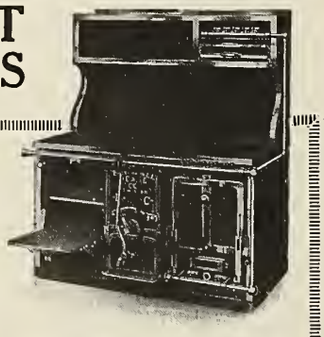
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THE DEATH-LILY OF THE NILE

WHEN the late Alexander Hamilton, direct lineal decendant of the Revolutionary lady-killer and duellist, Alexander 1st, was traveling in Egypt shortly before his death, he discharged a dragoman one day in a fit of anger, and the man went away muttering dire threats of vengeance in his bushy beard. The bluff old American laughed at the man's ferocious scowl, and forgot the incident.

About two weeks later when he reached Alexandria he found in his mail a small package postmarked Cairo. On opening it he found a box, and inside it, carefully wrapped in tissue paper, was a brown and withered bulb. Under the bulb lay a sheet of papyrus inscribed with such characters as we associate with the tombs of the Ptolemys or Cleopatra's Needle. Not being conversant with the dead languages Mr. Hamilton was unable to read the papyrus, but he was a lover of flowers and he did not remember ever having seen a bulb quite like the one he found awaiting him at Cairo, so hard, so withered was it.

He put the bulb carefully away, and when he reached London he induced a professor of Egyptology to translate the papyrus. It said:

"If you would possess the identical blue lily of the Nile and behold the flower which wreathed the barge of Cleopatra on her imperial journeys, plant this in your garden and when it blooms all the wisdom of Isis will be yours."

Mr. Hamilton was a very practical man and he paid little attention to the message on the scroll, but he did want to know if the flower imprisoned in the withered bulb like a mummy in its case was worth taking home and planting.

The Lily's Legend

"This" said the professor, "is not the common blue lotus of to-day, if your friend speaks the truth, but the extinct azure blossom known to ancient Egypt as the death-lily of the Nile. It blooms at irregular intervals according to the meager details we can gather from the few—very few—tablets which refer to it, but when it blossomed the head of the house died. Strangely enough there are no pictures of it anywhere on the walls or inscribed on any of the tablets so far discovered. The Egyptians held it in superstitious awe, and when the lily blossomed, and the owner died, the bulb was always entombed with him. Would you care to sell this bulb?"

The professor's eyes sparkled with eagerness, his whole tense attitude expressed interrogation; covetousness was written large upon his wrinkled face. But Mr. Hamilton was wealthy and flowers were his hobby. Not for an instant did he feel any superstitious fears regarding the penalty attached to the ownership of the lily. In fact he considered it a mere fairy-tale gotten up by the professor to intimidate him into passing on the "loaded" bulb to somebody else. He received more than one offer from Egyptologists for the bulb before he left London, and each time he was approached the interview served only to strengthen his belief that he had a floral treasure. After these experiences nothing would have induced him to part with it, and he hastened his departure for home in order to plant it.

The gardener at his country estate at Irvington-on-Hudson performed the ceremony under Mr. Hamilton's watchful eye, and twice a day thereafter Mr. Hamilton visited the place where the bulb lay in the soft mold, watering the spot with his own hands and waiting impatiently for it to germinate.

"I think it's a dale too owld," said the gardener, "to have any loife left in it". But after Mr. Hamilton had given up hope, one morning a slender dagger of green shot up through the earth, soon followed by another and another until a cluster of elongated dark-green leaves luxuriantly unfolded. Roots, too, writhed out of the dirt, serpent-wise, coiling and twisting, but no flower-spike appeared that summer nor the next, to Mr. Hamilton's intense disappointment. Once or twice he thought of the legend of the lily, but he put it from him as unworthy of common sense, and ascribed the non-appearance of blossoms to the change in climatic conditions or to the fact that the bulb had been so long dry.

"Or perhaps," said Mr. Hamilton, "it may not bloom until it is just so old—something like the century plant." But each autumn the bulb, now a bunch of tangled roots, vividly like a mass of dark, intertwined and squirming watersnakes, was lifted from the ground before frost and carefully packed away in protecting layers of paper, and each spring it was again returned to the warm bosom of earth. Oddly enough no new bulbs appeared—just the same old bulb with the long sinuous roots shooting out of it.

The First Blossom

Then in August of the fourth summer the death-lily blossomed. From the center of the deep green leaves— on which no living insect or worm ever ventured—appeared a thick spike with a round knob at the top. For six weeks it shot upward, the knob becoming a ball, first pale green, then finally touched with delicate blue verging on lavender, and at last unfolding into a glorious ball of blossoms, perfectly round, and formed of countless lilies crowding closely together to form a great fragrant globe of pale-blue, exquisite, waxy, and breathing a heavy sweetness almost overpowering.

I say the flowers were pale blue, but they were not the ordinary azure of any other blue flower,—they might also be termed lilac, for the color was a delicate blending of the palest tints of both. Each individual lily was 2″ in diameter, about 4″ long, with a clear green stem not exceeding an inch in length, and all springing from the central core in such symmetrical regularity that each flower fitted exactly to the next flower, neither overlapping nor falling short, thus forming the globe of flowers which was fully ½′ in circumference. The stem supporting this magnificent ball of blossoms was nearly 4′ tall, strong, thick, smooth as jade and straight as a flagstaff. There was not a blemish on plant or blossoms —leaf, stem, and flower were alike perfect, free from parasites, and shunned by every living thing. Despite the intoxicating fragrance exhaled by the cluster of lilies not a bee went near it, and hummingbirds, butterflies and all creeping, crawling, or flying things avoided it. It was like an orbed floral sceptre, towering above the modern blossoms in the garden, truly a royal flower radiating the majesty and the deadly mystery of the East.

The Second Fatal Flower

Mr. Hamilton saw its glory but once. He died before the green leaves sprouted again. Some member of the family with a superstitious streak gave the root-swathed bulb the next spring to my father, who was also a great lover of flowers. Set out in a sunny spot in his garden it grew luxuriantly but refused to bloom until the third summer, when it again put forth the tall spike crowned with the ball, to my father's great delight. But he was destined never to behold its glory. On the morning the lily blossomed for the second time in America my father lay dead and we cut the magnificent stalk of lilac-blue perfection to lay upon his coffin.

After his death we shut up the house and moved away. That fall I gave the root-bulb of the lily to a friend, a physician in Philadelphia, who scoffed at superstition and who was also a flower lover. It flowered the first year it was in his possession, but he too became a sacrifice. It opened about four o'clock of an August afternoon while he was visiting a patient in the suburbs.

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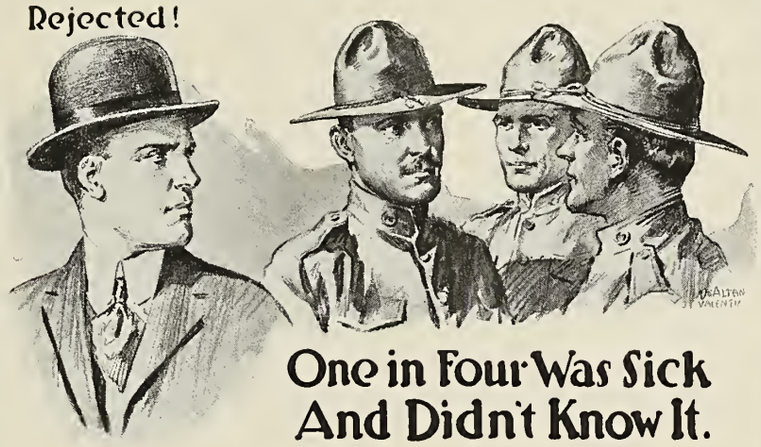


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Autumn Haze in the Garden

(*Continued from page* 35)

for their color and their spikey manner of growth and may be used to accent corners or to aid weak spots in the garden where other plants have failed to account for themselves.

Pink and white snapdragons and lavender and white stocks are both good fall blooming annuals. Violas, if sown early in the spring, will be sheets of bloom until frost and will fill the garden with the fragrance of violets.

If you must have cannas use the new pink or white ones. They, like the poor, long suffering petunias have their good points if one is not led astray by the "orange scarlets" and "rich crimsons" of the nurserymen's catalogs.

For Brighter Colors

A brighter September border could be made by utilizing a shrubbery bed and planting in it the ubiquitous hardy aster and a rusty brown double rudbeckia called Riverton Beauty. Blue spirea and African marigolds or orange zinnias will fill the front of the bed, with lower growing groups of French marigolds or annual wall flowers. I should not, however, advise all four "fillers" in an average border, good sized groups repeated at intervals being always more effective than an infinite variety.

Last year I found violet butterfly bush and the brown rudbeckia charming together in brass bowls in the house. This year they are living side by side in the garden, having proved such good neighbors in the house.

The tall growing, deep blue monkshood (*Aconitum autumnale*) and white Lady Lenox cosmos are lovely together, either in the garden or house in October. Japanese anemones, Queen Charlotte and *alba*, there are; and dahlias will bloom until the chrysanthemums come, making six weeks of cool, "livable" colors in the flower garden while summer bids us a warm farewell.

Birds of Passage

ONLY in birds (unless we except fishes) is true migration instinct found. Erratic, semi-migratory movements of insects take place; scarcity of food or some other strongly compelling cause induces, from time to time, a semblance of migration among some of the mammals, but only the winged and feathered inhabitants of the globe exhibit a seasonal rhythmic swing from south to north and *vice versa*.

Our modern knowledge embraces much data respecting the actual migratory movement, its date of commencement, duration and termination; the termini of the journey, the route followed, and the manner in which the traveling is performed. We have accumulated a great mass of statistics concerning the time in spring and fall when certain feathered wanderers may be reasonably expected to appear at a given point along their route. We know that the method of performing these journeys varies much between species, as in length of flight that takes them from winter to summer homes and return, whether they fly almost continuously or by short, leisurely stages; whether flights are mostly by day or night or both; the route followed, and whether this is changed by varying weather or other conditions. It is well established that some species flock and fly almost entirely by themselves, that others are found widely scattered among flocks of other species, that in still other cases two or three species may almost certainly be found flocked together, while in some instances the flight is performed more in an individual and straggling manner. It is a fact well known to many gunners that the course and the manner of certain species of migrating birds have been changed materially within recent years, perhaps permanently, and that temporary changes of this character constantly occur, due to easily recognized causes. That class of birds whose life cycle is, perhaps, best known is naturally the one which includes those classed as game birds. Notably, as regards migration, these birds fall readily into three divisions: the water fowl, including ducks, geese, and swans; the Limicolæ or shore birds, principally the sandpipers and plovers; the gallinaceous birds such as the bob-white or quail and the ruffed grouse or partridge.

The southward fall migration of the first-mentioned division may, perhaps, be readily ascribed to searching for wide and rich feeding areas, where open water is assured; the northern flight to a similar seeking of ample breeding grounds. While the southward flight is in some few instances continued as far as the West Indies and South America, in the main the movement is only sufficient and in general seems to conform to the cause assigned. In suitable localities on the New England coast and along Long Island we find an abundant representation of this division braving the rigors of winter, while in the wonderful breeding grounds along the coast of North Carolina, their numbers seem only to be limited by the persecution of the gunners. The northward journey of the members of this division, it is true, is for the most part, extended well into the Arctic or sub-Arctic regions, but this is largely a matter of necessity, to secure sufficient areas of suitable nature where they may breed in peace. Where birds of this division are not harassed in late winter and spring by shooting, it has been found that they often remain in considerable numbers to breed much farther south than the usually ascribed southern limit of summer residence.

On the other hand, the migratory movement of the second division mentioned is one of the most extreme known. Such birds as the golden plover, black-bellied plover, buff-breasted sandpiper, and others of their kind are startling examples of the most wonderful migration flights. The golden plover, breeding within the Arctic Circle, often extends its quarters as far south as Patagonia. Of necessity the breeding season is short, but nearly six months is spent in winter homes. About four months of the year is spent in their spring and fall journeys, which are sometimes as much as 3,000 miles in length. In spring they travel northward *via* the Mississippi Valley, but in fall they go south by the way of Labrador and Nova Scotia, from the latter point launching out to sea, and in favorable weather often making a trip of 2,400 miles to South America without a known stop. There seems good reason to believe that this avoiding of our coast has increased in frequency since the shooting of the birds by the barrelful so reduced their numbers, and overmuch endangered a coastwise journey.

The black-bellied plover breeds equally far north and, on this hemisphere, winters in the West Indies, Brazil, and Colombia. The buff-breasted sandpiper summers as far north as the Arctic coast and winters south of Uruguay and Peru. Migratory movement in all such birds has been undoubtedly affected by changed coastal conditions and excessive shooting.

The third division represents birds that are practically unaffected by migratory instinct. The bob-white and ruffed grouse are permanent residents where found, till adverse circumstances force them to leave, or extermination removes them from a locality.

—B. S. Bowdish.



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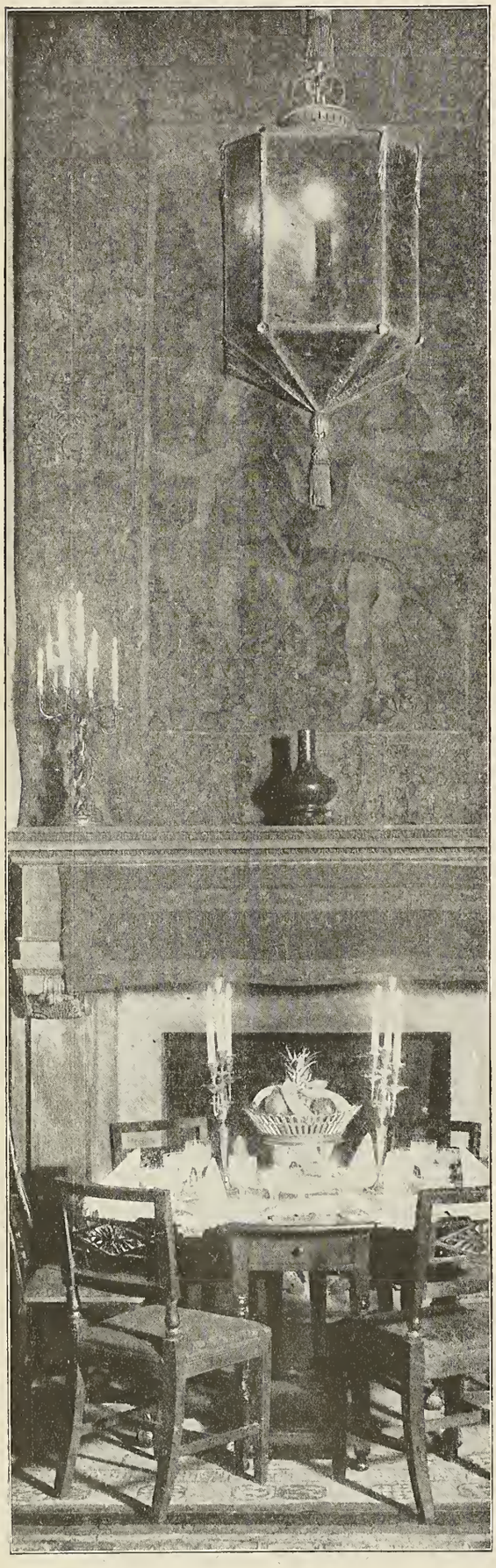
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DECEMBER

House & Garden

Christmas House Number

There's an article on holly, too—*all* the hollies, bless their red hearts. There's a little chat on "powder rooms" which have nothing to do with munition plants as you might suppose, but hail from the days of our Colonial wig-wearing ancestors. Fabric hung walls come in for attention—Sheffield plate—blue gardens—and wall papers, this last in the "How to Buy" series.

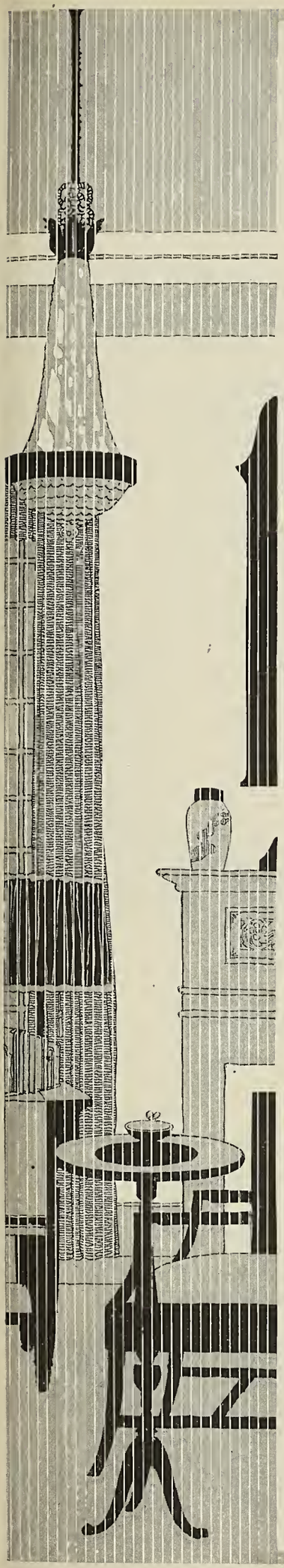
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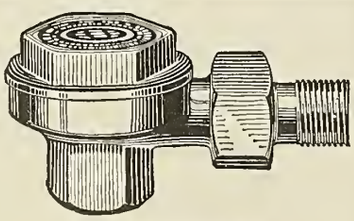
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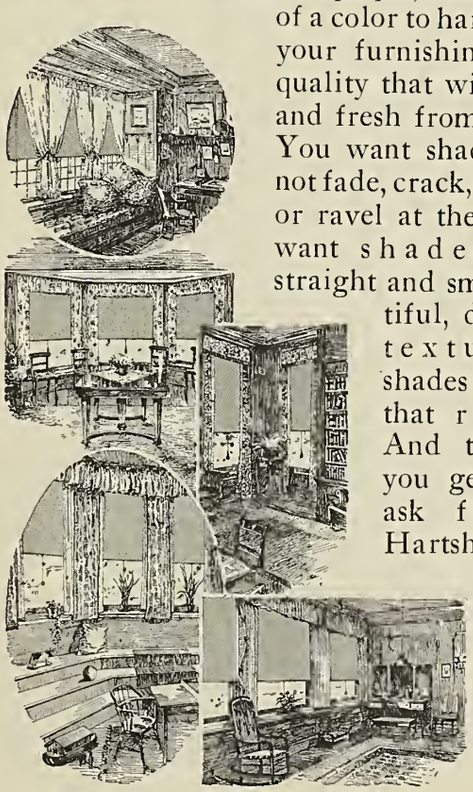
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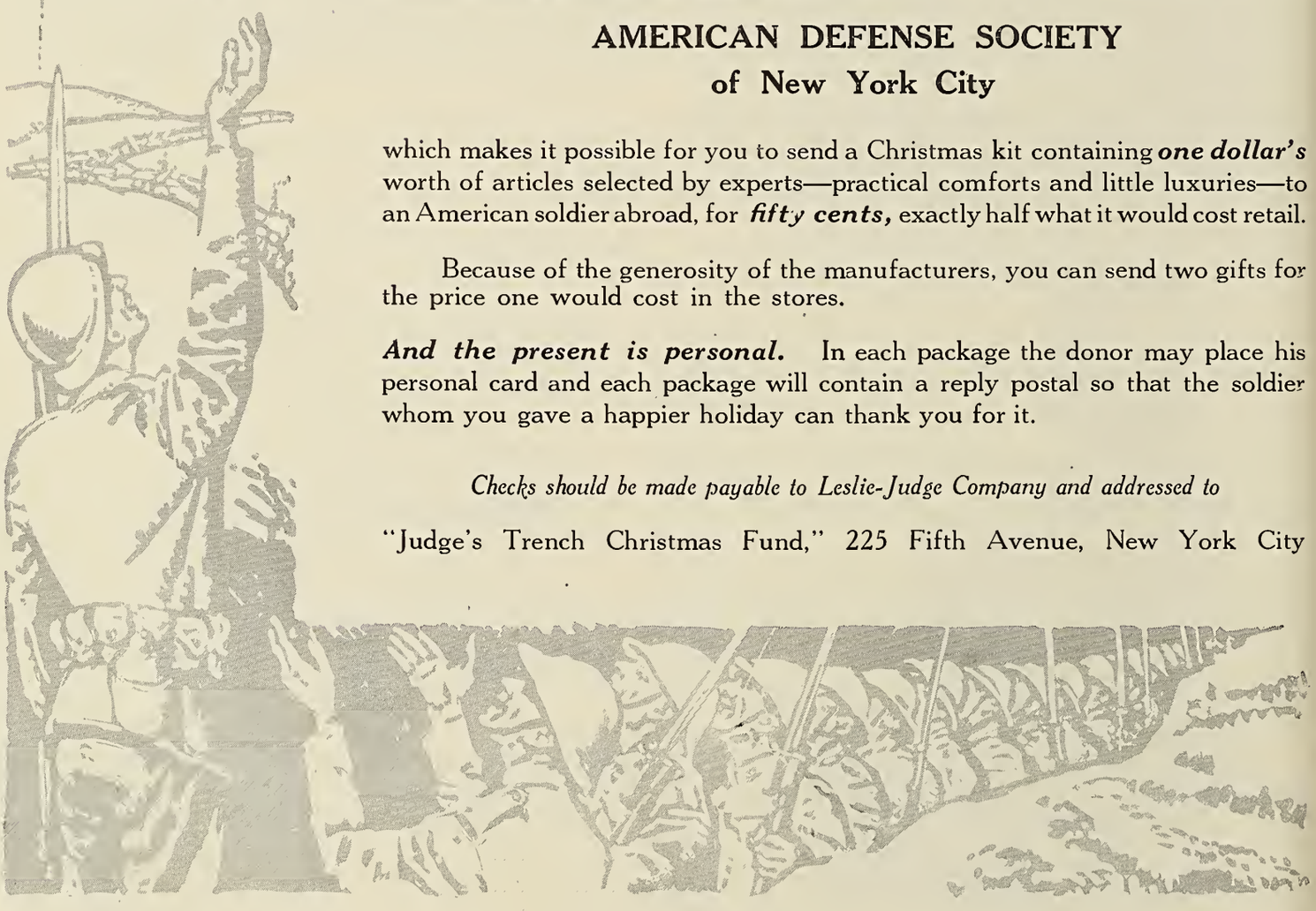
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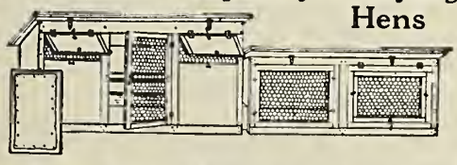
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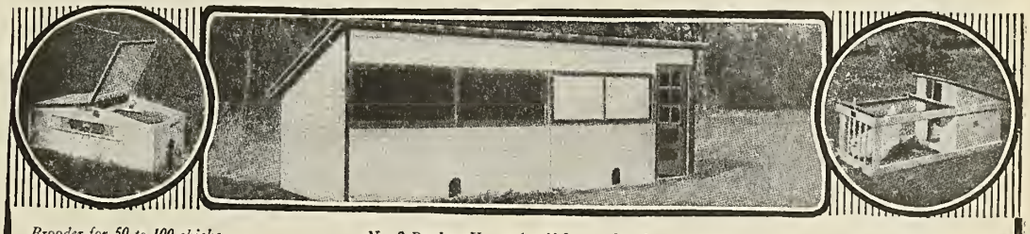
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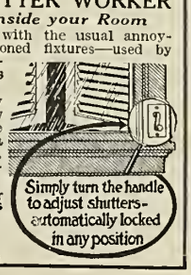
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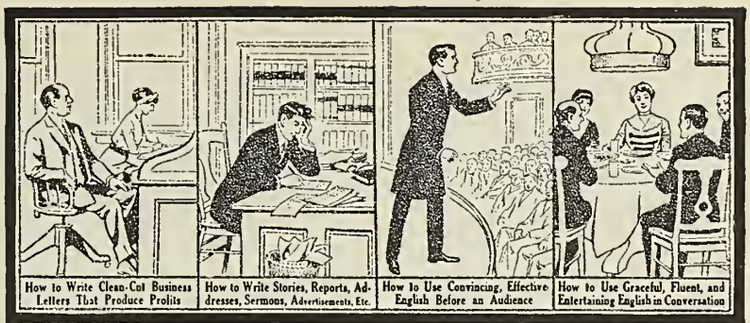
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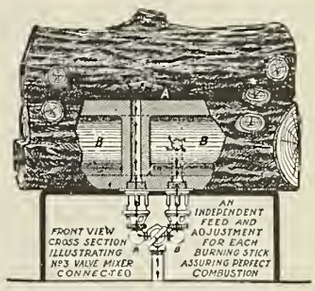
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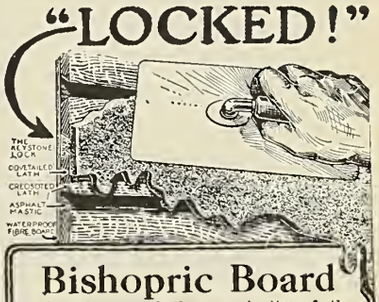
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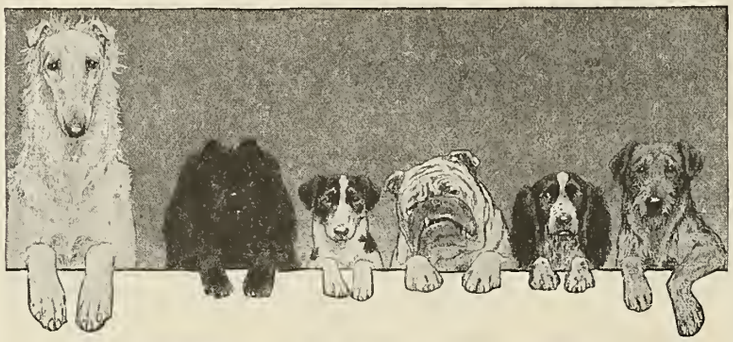
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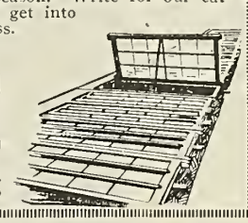
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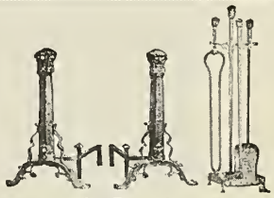
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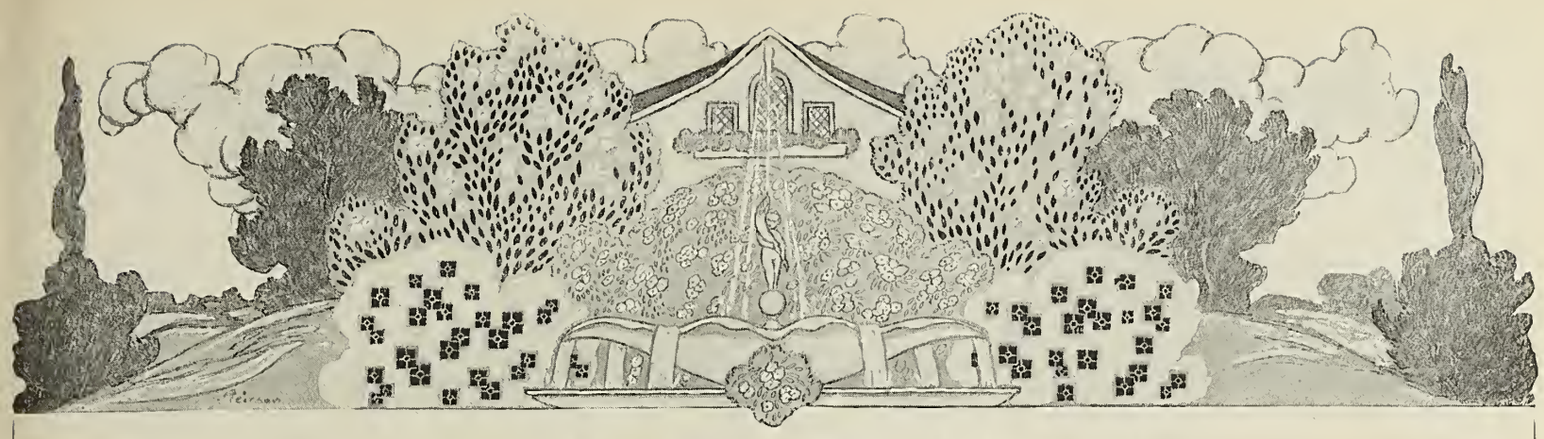
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INSIDE THE CHRISTMAS HOUSE

WHEN it came to selecting a name for the December issue the words "Christmas House" sprang up instinctively. For the pageant of Christmas can be shown only against the background of the home, and to making that home a real house of Christmas this number will be devoted.

With that in view the many pages of Christmas gift suggestions are selected —gifts you can give him or her for the house, gifts with a permanent significance because they will become integral parts of the home. The decoration of the house for the holiday season is another page. And there will be an old-time Christmas flavor in the article on Powder Rooms and in the drawings of old Philadelphia. Those who wonder where the Christmas greens come from will find that information in All the Hollies, with incidentally, instructions on how to grow hollies and the place they fill as landscape features.



Scenic paper has been used in the Detroit residence shown in the Christmas number

While the Christmas spirit plays the biggest rôle in this next issue, the trilogy on which House & Garden is based is not neglected.

Architecture finds its representatives in a house of high merit from Detroit and another from Connecticut, not to mention quite the most remarkable and picturesque group of farm buildings we have seen in a long time. Then too there will be a house of surprising interiors from Massachusetts.

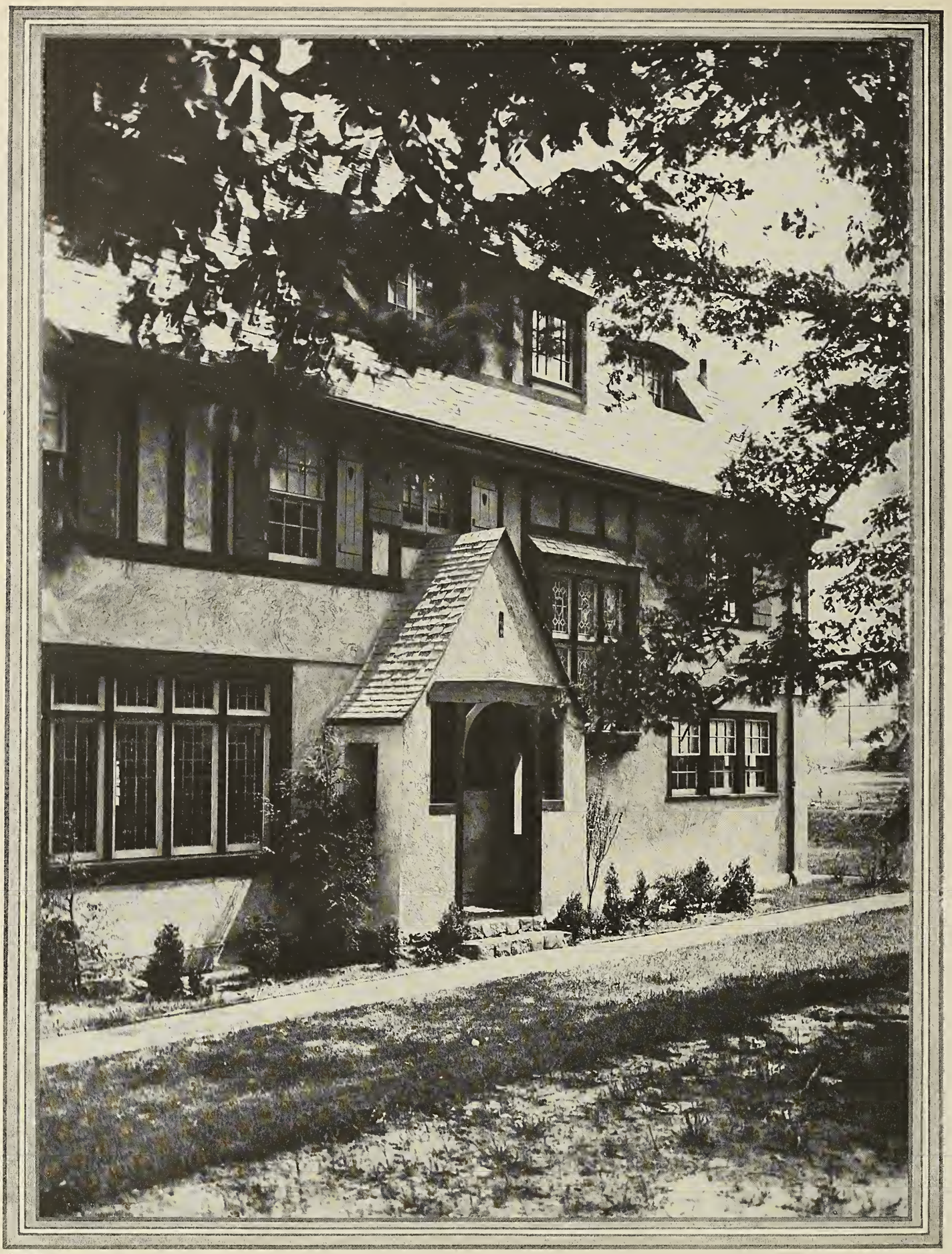
Interior Decoration will be found in the Powder Rooms, the little Portfolio, the page of Window Shades and the practical articles on How to Buy Wall Paper, How to Care for Ceilings, How to Select Chinese Rugs and How to Get Some Unusual Effects in Hallways.

In gardening there is a talk by George Cable on how he made his own garden—and it is top-notch, too; an article on the latest discoveries in the culture of acid soil plants; and an invaluable contribution on how to make a blue garden, with complete plans and planting tables.

Here is a number built upon the most practical basis, full of Christmas flavor and yet maintaining that high standard which the magazine has created for itself. It is the best issue yet, if we do say so ourselves.

Incidentally, we are all doing our magazine shopping early this year to assure Christmas deliveries. The December number will soon be sold out. An order now at your newsdealer's will save you a copy.

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THE HOUSE *of* HALF TIMBER

What It Is and What It Is Not— The Picturesque Romance of Its History—The Craftsmanship Required—Faking the Style—The Modern Revival of Sincere Work

C. MATLACK PRICE
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EVERY architectural style that has made its curtain-bow before the world, and for a time occupied the stage of the unfolding drama of Architecture, has spoken its lines, and had something to say for itself, good, bad or indifferent. And of all styles, one which comes to us today with peculiarly pleasing associations and peculiarly pleasing personality is the style called "half-timber."

But we must not carelessly attribute this agreeable personality of half-timber work to that purely literary acceptance which sees only its romance, or only its historic recollection of the brave days of Elizabethan England. To appreciate half-timber work to the extent which it merits, we should see it first through architectural eyes. Having done with this, we may color the perspective with as many fanciful tones as we can find in the paint-box of romance. By all means, romance, made up of all its elements of the picturesque and of historic association, is an important element in architectural design—more important, by far, than many latter-day architects seem willing to admit. But in true half-timber work there are other values of equal importance, or, reckoned architecturally, of fundamentally greater importance and significance. It need not be supposed that these values are of a kind so technical as to be appreciated and enjoyed only by that strange brotherhood of the T-square we call architects. Many and many a layman finds in them a keen and lasting satisfaction.

What Half-Timber Is

Half-timber construction, briefly defined, is simple enough, consisting of nothing more complicated than an exposing of the timbers of the building, as well as the filling, or substance of the walls between these timbers. This, in itself, sounds not very interesting; the development of the style, however, resulted in a type of construction excelled, in its picturesque values, by no other. Medieval builders were the first to employ the construction, but few examples remain today to impress this fact, and so half-timber buildings are generally regarded as typically Elizabethan.

The Elizabethan country house naturally followed the Tudor country house, and in Tudor times we find many echoes of Gothic feeling, in furniture as well as in architecture. The end of the 16th Century saw the emergence of the English country house from its earlier fortress-like austerity and gloom. The Norman keep had given place to the Tudor hall, which, in turn, evolved itself into the Elizabethan manor, or country house, and later into the still more sophisticated country seats of the Jacobean gentry.

Many ancient houses saw successive additions and alterations through these periods, so that in one building may be read the continuous evolution of the English country house. Great Tangley Manor, in Surrey, conceals an early Norman keep behind a gracious garden front of half-timber and leaded casements, devised to conform with the architectural fashions of Elizabeth's time, and the original moat of the old keep is now spanned here and there by graceful rustic bridges and treated as a water garden.

In city architecture, as well as in the country house, half-timber work reached the height of its popularity and esteem during the Elizabethan period, and only of recent years have our own architects done much to revive the style. For this there are several reasons, notably the unavoidable cost of real half-timber work and the slow appreciation which has been accorded to values of craftsmanship in architecture.

Now for an analysis of half-timber construction, in the course of which its inherent peculiarities and inherent practical and artistic values will become apparent:

Every timber building must of course be framed, must start with sills and corner-posts, and must necessarily have other wall-timbers, which today are called studding.

Half-Timber Construction

In the good old days before there were sawmills, before lumber was sold by the thousand feet, before it was run out in dimensions as scanty as building laws would allow, the carpenters had something like materials with which to construct half-timber edifices. There was no 2″ x 4″ structural lumber with which to sketch in the frame of the hasty bungalow or the ready real-estate cottage. Lumber was hewn from the log with an adze, and it was easier to fashion timbers 8″ or 10″ square than to work down to finer dimensions. The logs were of sturdy English oak, and when a framework of heavy timbers hewn therefrom was erected, with all the joints tenoned, and corner-braces jointed in, there was a fabric as staunch as a piece of structural steel-work.

The frame completed, the spaces were filled in, or "nogged" with brickwork or with rubble masonry, which was consequently called nogging, and there, in its barest elements, stood the half-timber house. The rubble nogging, and often the brickwork, was usually coated with stucco to present a more seemly finished appearance, until the builders discovered that the structural facts of half-timber work afforded, as well, certain excellent decorative possibilities. They found that the diagonal braces, cleverly contrived, might form interesting patterns, and that the brick nogging, if managed with a view to the spaces to be filled between timbers and braces, might easily form a variety of diverting patterns. It was natural (and an honest heritage from Gothic times) that the verge-boards and beams should be richly carved, as in the "God's Providence" house in old Chester, and that timber-ends of overhanging second stories should be carved with grotesque heads. There, then, was the half-timber house at its finest, the windows, of course, being leaded casements, with small panes.



Gillies

Half-timber architecture permits the introduction of endless interesting detail. The indented entrance and casemented bay window are examples. Hobart B. Upjohn, architect

Faking the Style

Departing, for a moment, from this Elizabethan aristocrat of buildings, let us look with properly elevated eyebrows at the knavish parody which long contented American homebuilders as a half-timber house, and let us inquire, so far as we may, as to the elasticity of esthetic and ethical tolerance with which we may conscientiously regard it.

Half-timber, popularly regarded, came to apply as the designation of any house which could boast of half-timber patterns in its gable ends, or elsewhere on its exterior, these pat-



It is possible to get great effects of massiveness and accumulation in the roofs and timber of the half-timbered house



Brick nogging—the filling in between the timbers—can be laid in any pattern desired. A variety of designs are shown on this façade

terns being contrived, with truly delightful simplicity, by tacking ¾" boards over a stucco surface, and staining these from a pail labelled "Old English Oak." The deception (if such indeed it could be called) has always been too obvious to merit even the consideration of an architect. The charge against this kind of half-timbering might be made long and bitter, but suffice it to say that ethically no imitation is tolerable which tends to deceive the uninformed or to debase the thing which is imitated, and that architecturally no superficial simulation of a non-existing structural fact is condonable.

It is true that interesting and attractive patterns may be achieved by tacking stained boards upon a stucco surface—but let us never fall into a careless habit of dignifying this with the name of "half-timber," when it is nothing but the most barefaced architectural *camouflage* known to the profession.

Sincere Technique

Returning, now, to real half-timber work, the purpose of this article will be served by some study of the values of architectural craftsmanship which constitute its inherent charm and interest, and which make the cost of its execution more readily reconcilable.

The element of craftsmanship in architecture might be said to involve, primarily, two considerations: texture and technique—the first an inherent property of any building material, the second the manner in which that property is made fully expressive and effective. A French wit said that "words are made to conceal thoughts." Perhaps Mr. Henry James agreed with this idea—the architects of a few decades ago went further, believing, apparently, that building materials were not only made to conceal construction, but to be themselves concealed, or made to imitate foreign substances. Iron and wood were elaborately "sanded" to simulate stone, brickwork was painted green or yellow or terribly red, or was streaked with veinings as of marble (*encore, je dis, camouflage*), and "technique" was at its best when the pleasing natural texture and



Gillies

In roof lines, fenestration, massing and craftsmanship, the spirit of the original Elizabethan half-timbered architecture is reproduced in this house. It is the residence of Philip Mallory, Esq., at Rye, N. Y. Other views are shown on this page and on page 19. The architect was Hobart B. Upjohn



Gillies

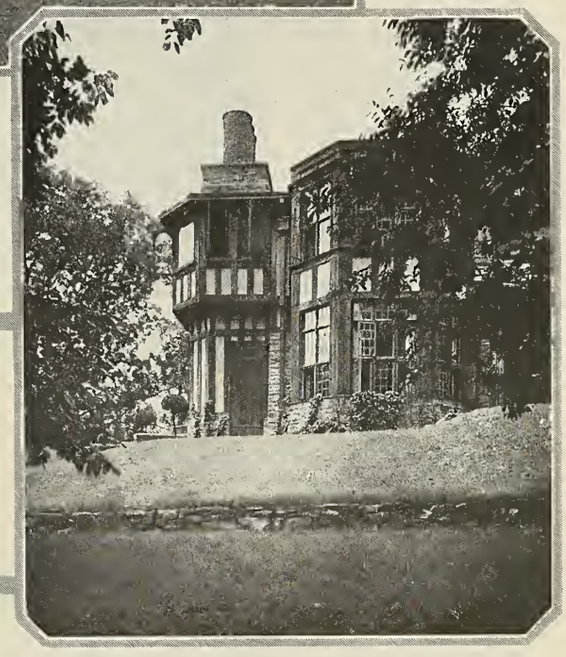
The residence of C. A. Briggs, the well-known cartoonist, is another example of sincere and genuine architectural craftsmanship in modern work. It is located at New Rochelle, N. Y. Henry G. Morse was the architect



A touch of the rare old spirit can be caught in the rude gate, the heavy garden wall and the ship that sails the sky as weather vane



Stone on the first floor gives a solid basis for the house. It crops out naturally as stone crops out on a hillside



The overhanging story is an inheritance from old times. So are the leaded windows and the towering chimney pots above

colors of all building materials were made to appear strangely other than themselves.

Technique as understood in the architecture of today is a reversal of this, and natural textures are, if not allowed to remain natural, even exaggerated. This is especially true of modern brickwork, wherein the texture of the brick as a unit has been developed to an interesting roughness and its entity as a brick has been emphasized by raked joints and even by the projection of occasional brick-ends from the face of the wall.

Half-timber work in which the nogging is of exposed brickwork offers infinite scope for the finest kind of technique in brick building; each space between timbers, indeed, may be a work of art, and there is no limit to the diversity of patterns which may be devised in a single gable-end.

Equal opportunity for technique and virile craftsmanship is afforded by the timber work itself. Here the natural grain and structure of the wood is left to effect its own expression, rough-hewn, with visible adze-marks which will disassociate it from milled lumber. Rude, strong, outdoor carving may find its place here and there, in brackets and beam-ends, and the whole will bespeak in its honest appearance the honesty of workmanship which half-timber work demands.

Architecture and Romance

Architecturally the half-timber house is a unique fabric for the reason that it is dually expressive—making no secret of its structural facts, or of the materials which underlie these. Essentially, it must be "made by hand," and so must possess, inherently, all the charm and personality of things which are rare and uncommon and so of peculiar appeal.

Of its picturesque and romantic aspect, little need be said, and we may each read best the story that is there for the appreciative eye and receptive mind. Certainly the half-timber house cannot be built in a hurry, and so it must have much of the charm of the antique, of the beautiful old things that were fashioned by men's hands before the age of machines robbed the craftsman of his birthright and his livelihood, and us of the fruits thereof.

The revival of genuine craftsmanship in building has lately produced some examples of half-timbered work that compare more than favorably with the original houses of Elizabethan times. The two illustrated here are of this character. The larger shows brick nogging, the smaller plaster. In the latter stone has also been successfully introduced for the chimney stacks and parts of stories. The same character of windows that graced the original work has been defined in the windows and general fenestration of these two houses. They represent both the spirit and the sincerity of the original half timber types.

ORCHIDS *of* EASY CULTURE

Popular Sorts Which Do Well Under Conditions Easily Supplied—Cultural Directions to Enable You to Raise Your Own Little Echo from the Tropics

L. GREENLEE

SOONER or later almost everyone skilled in floriculture yields to the fascination of orchids. Their delicate brilliancy of coloring, oddity of growth, the far tropical lands from which they come, the startling histories of some, the mysterious way in which all allure and employ insects, combine to fire the imagination and hold the interest. Stories told by travelers who, in Borneo, have seen masses of *Cœlogyne* shining like snow-wreaths on branches of giant trees, or great tufts of *Vanda cœrulea*, loveliest of blue orchids, draping the rugged Khassian hills, reinforced by the thrilling adventures of orchid hunters in far countries, are calculated to enhance the beauty of orchids as well as their monetary price.



The Miltonias provide long sprays of flowers well adapted to cutting. One of the rosea forms is above



To the left is a new type, showing an unusual combination of long sepals and compact, fringed corolla

A great proportion of the orchids we see are direct importations. The flowers facing you across some dinner table a few hours ago were probably cut from a cattleya that came from Colombia, a vanda from the East Indies, a cypripedium from the Himalayas, or an odontoglossum from the mist-shrouded slopes of the Andes.

An attractive and exciting feature of orchid-growing is that practically no two imported plants are alike—each one has an individuality. The glorious uncertainty of not knowing exactly what blending of coloring will develop, the always present possibility of something very fine and rare being flowered in your collection, gives orchid buying all the excitement of a lottery in which there are no blanks. Then, too, orchids have such a high-bred air, are so distinct from the multitude of familiar flowers, that they seem to belong to a nobler race. Many hold their beauty undimmed for months together; the flowers, when cut, retain their freshness of petal from two to eight weeks. And the queer orchid plants! Once established in congenial soil and climate under good care they are practically immortal, seemingly endowed with perpetual youth and vigor.

Authoritative figures place the number of orchid species now known at about 15,000. *Every year sees many additions to this list, as orchid hunters penetrate hitherto unexplored regions.*

Orchids are distributed all over the world except in the polar regions and deserts. The majority of the species occur in the tropics.

Most orchids native to temperate zones are terrestrial, while those from the tropics are epiphytal, growing on the branches of trees or similar places. Contrary to some popular belief, these epiphytes are not parasites in the sense of deriving nourishment from the substance to which they cling. They are strictly "air plants," securing their sustenance from the atmosphere by means of aerial roots.

Some Outlines of Culture

While for the many it will never be so easy to grow well an orchid as it is to grow a prize geranium or tulip, since natural orchidaceous conditions have not been studied, the cultivation of a number of choice species cannot be called difficult. Some of the most attractive exotic orchids, within the reach of almost any purse, can be grown in an ordinary greenhouse. A smaller, but still a goodly company, with proper attention may be cozily established in bow windows, shedding quite a halo of delight about the room.

It will be helpful for beginners in orchid culture to remember that these plants have a season of rest and one of growth, just as, in the tropics, they have a rainy season for active increase and a dry one wherein the soft growth is ripened for the production of flowers. Intelligent observation and affectionate divination of needs will overcome many unpromising conditions. It is an inspiration to remember the success of one well-known collector in New York who grew, all in one house, orchids from every climate. The plants respond readily to common-sense modes of treatment, suffering oftenest through ignorance of their few needs. The road to success lies in studying these and carefully choosing only the kinds whose needs it is possible to supply.

Orchids growing naturally in high altitudes, where the air is rarefied and the temperature low and even throughout the year, are the most difficult to domesticate. The odontoglossums, with their long, curving sprays of flowers, spicily perfumed and sparkling as if powdered with diamond dust, belong to this class. They are so beautiful that they were hard to give up and now glorify a number of amateur collections. A real amateur is quick to devise ways and means to make comfortable her loved plants. If there is nothing but large windows in which to grow them she will find, by experimenting, which window and which nook in the particular window best suits a fastidious plant, hang other plants in such a way as to give it either shade or sunlight, and keep it cool in summer by placing it outdoors under trees.

Orchid Temperatures

In most glass houses there is a variation in the temperature between the two ends. This is of great advantage to the orchid grower. Kinds requiring less warmth may be kept at the cooler end with other sorts placed there temporarily for rest and ripening of new growths. The warmer end, of course, is for orchids from a warmer climate and orchids making rapid growth. Cattleyas, cypripeds and most of the dendrobes love the same night temperature of 55 to 58 degrees that we give roses in winter. In summer, of course, temperatures are beyond control, but orchids may then be placed under trees, in coldframes, or their portion of the greenhouse may be shaded and the ventilators kept open day and night, so that there will always be an abundance of buoyant fresh air. Abundant light is also much emphasized now in orchid culture. All kinds are much less shaded now than formerly and lower temperatures are given them when at rest. It is surprising how much cold many sorts will bear when dormant. Safe winter temperatures for most orchids are 55 to 60 degrees at night, rising to 65 and 75 on sunny days.

It seems wonderful that such masses of luxuriant leaves and brilliant flowers grow on mere blocks, or in baskets containing little else save moss and broken charcoal; but remember the collector's stories of how epiphytal orchids are found growing on rocks and branches of trees, deriving sustenance entirely from the air and from decaying leaves, which, in falling, are caught between their bulbs. All this indicates a light potting material. In America we use for potting material sphagnum moss, chopped fern-root, leaf-mold and fibrous loam (for terrestrial orchids) instead of the peat lumps favored in England. These materials, with clean-washed broken crocks, or broken charcoal, beneath them, allow the free circulation of moist air through the potting material that orchids so delight in. Fresh, green, clean-picked sphagnum is sweet and orchid roots take to it kindly. As soon as it dies and begins to decay its acidity is repulsive to their roots. They either avoid it or die in it. So, in repotting orchids, every tiny fragment of the old dead moss clinging to the roots is carefully pulled away.



One of the forms of Cattleya labiata. The species shows great color variation, but is generally characterized by a violet-purple tinge in the lip or tube

How to Repot

Epiphytal orchids are repotted just as they begin to form new growths. Newly established plants often need repotting at the end of the first year, but if they are doing well and the potting material seems good, do not disturb them. There is no reason to disturb a thrifty plant growing in good material except to give more room to the roots; the potting material is frequently good for two or three years. But should it seem dead and sodden, with roots decaying, quick repotting is in order. Cut away all dead roots even if this takes all there are, put the healthy remainder of the plant in as small a pot as possible, suspend it from the roof and spray every bright day. The atmosphere above the benches is like a hospital for sick orchids of some sorts, notably the popular cattleyas, and their recovery under such conditions is a revelation. The great point is to take them in hand in time.

It is a good plan to water thoroughly any plant that needs repotting the day beforehand, so that its roots will slip more easily from the old pot. The new material and pot, pan or basket, should be placed ready, all being perfectly clean. Say that it is a cattleya you are repotting. The best material is wild fern-root, of the osmundas preferably. It must be chopped up roughly and every particle of fine soil which may be in it shaken or washed out.

Good drainage is most important, so if you are using an ordinary instead of a perforated orchid pot, with chisel or hatchet corner chop the hole in the bottom to about twice its original size. Fill in enough perfectly clean bits of broken pottery, charcoal, or soft, broken brick to use up two-thirds of the pot. Turn the cattleya out upon your hand and pull or wash away from the roots as much of the old material in which it grew as you can without injuring them. Then place the roots upon the drainage in the new pot in such a way that the rootstock shall be 1″ or so above the rim. Pack clean fern-root carefully but quite firmly over the roots and trim it evenly and neatly around the pot edges with shears; then give your plant water. If the work is well done the plant will stand firm and erect, every eye and all the rootstock above the potting material, and water will run through the pot almost as rapidly as through a sieve.

Odontoglossums, lycastes, and other favorites are potted in much the same way. For cypripediums and other terrestrial orchids, with strong roots, one-third of the potting material may be of fibrous loam and only one-third of the pot is needed for drainage. If sphagnum is mixed with the fern-root it must be washed clean and all foreign substances picked from it. There is a growing prejudice against sphagnum as a potting material. Snails infest it and they, also, are fond of orchids. To keep it alive more water is needed than is good for orchids; once it dies it must be removed.

Orchid Blocks and Watering

Blocks seem to be used less and less in orchid culture. Orchid cribs of teakwood, or perforated orchid pots and pans hold moisture better, so that syringing is not needed so often. In the hands of the unskillful a gentle orchid bound with moss and copper wire to a rough block soon takes on a Promethean aspect. Those who are apt to kill their plants with kindness in the line of over-watering favor the block system. It is interesting, too, to see the thick, white roots of a vigorous epiphyte foraging in the air. Variety in plant holders is as spicy as in other things. It was an Englishman who, loving orchids, bewailed the stewpans he must view them in!

(*Continued on p.* 82)



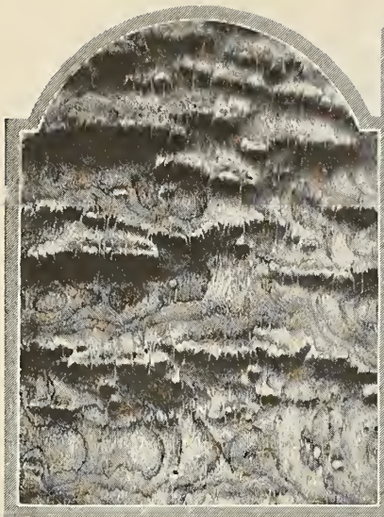
In many cases the blossoms seem to personify the weird grotesqueness of the tropics from which they come. The flowers above are green and black



To the left is the so-called seahorse orchid, an odd type



Læliocattleya Dominiana is in shades of purple



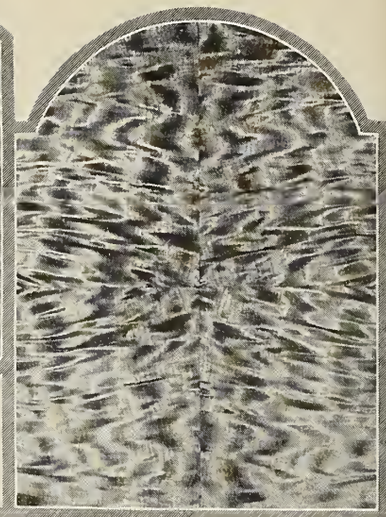
There are many kinds of mottle, all giving a raised effect. The wood above is yellow poplar



A figure due partly to irregular grain and partly to black stripes caused by the pigment



Even so common a wood as cypress often shows an interesting figure when finished



The satinwood panel above shows some of the possibilities of veneering and careful matching



Part of a small table top made from redwood burl, an abnormal growth of the tree



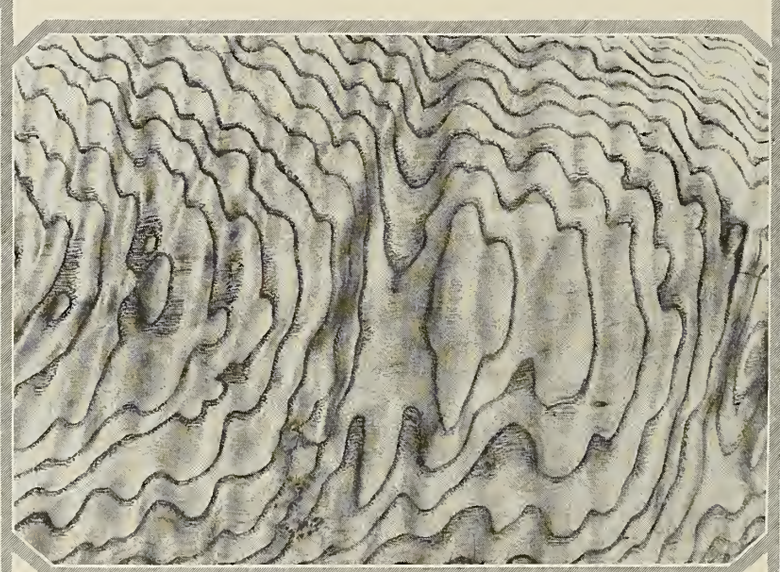
Circassian walnut is deservedly well known. The panel section above is typical of it

The ripple grain ash below illustrates how the figure is brought out by cutting



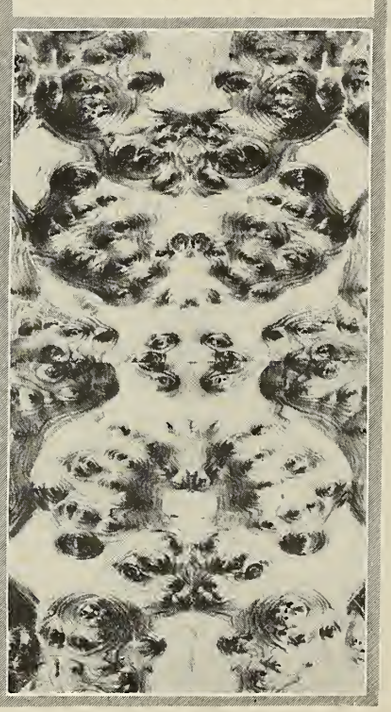
The inside surface of a slab of bird's eye maple. This is not a distinct species of tree





At the left, a panel made from well matched veneers of ash burl with curious figure

Burls vary greatly in their figure. The matched veneer panel at the right is birch



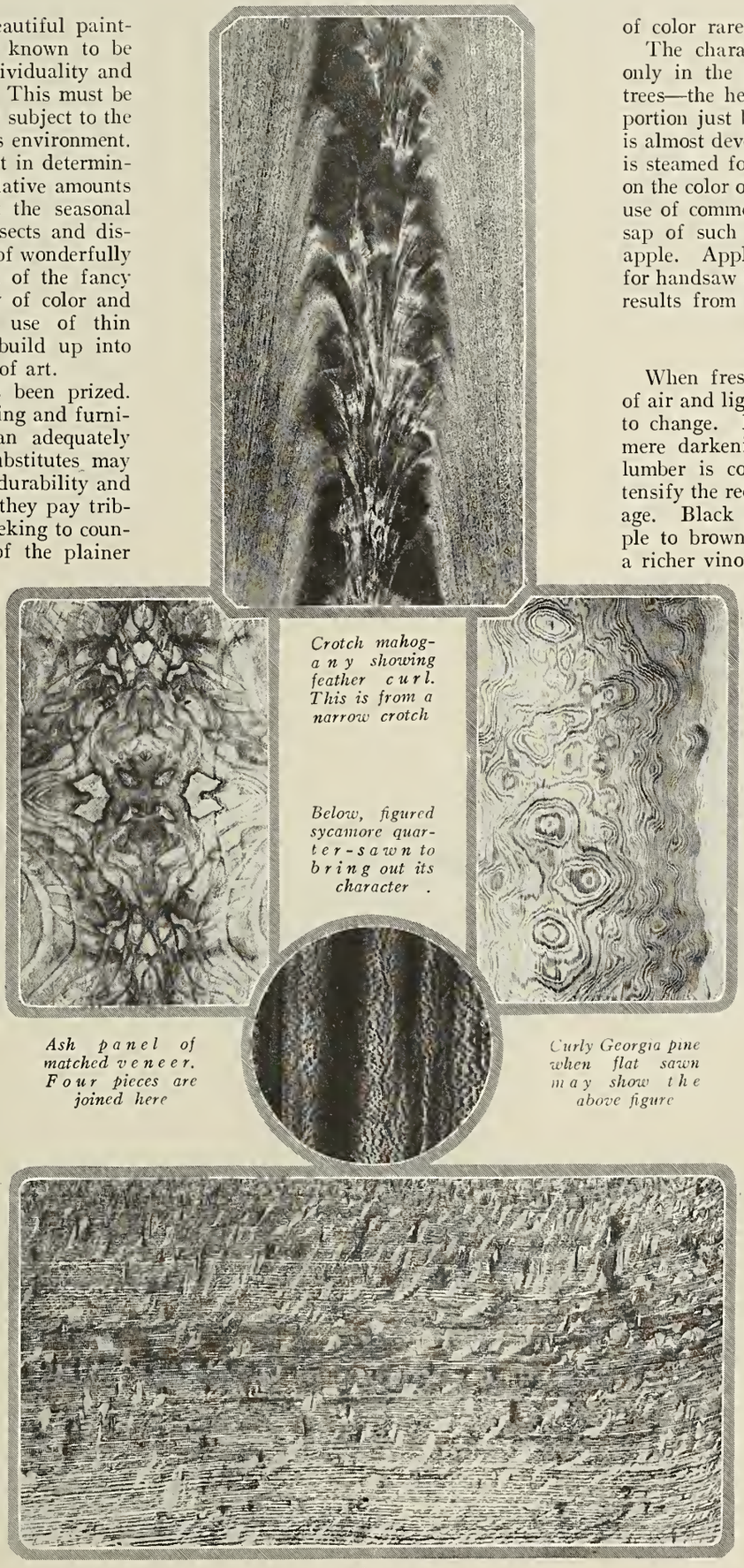
THE DECORATIVE VALUE of WOOD

Characteristic Colors and Grains Which Distinguish the Various Sorts Used for Interior Trim, Paneling, Molding and Furniture—The Artistic Possibilities of Different Methods of Preparation

SAMUEL J. RECORD

BEAUTIFUL woods, like beautiful paintings, must be intimately known to be appreciated, for they possess individuality and no two pieces are exactly alike. This must be the case since wood is a structure subject to the whims of nature and to the tree's environment. Neighboring trees play their part in determining the shape of the bole; the relative amounts of light, food and water affect the seasonal growths, while the attacks of insects and disease may give rise to formations of wonderfully intricate pattern. In the realm of the fancy woods there is unlimited variety of color and pattern which, thanks to the use of thin veneers, the cabinetmaker can build up into designs that are veritable works of art.

Beautiful woods have always been prized. For interior trim, paneling, molding and furniture there is nothing which can adequately take their place. Makers of substitutes may claim for their products greater durability and resistance to fire and wear, but they pay tribute to wood's attractiveness by seeking to counterfeit its appearance. Many of the plainer woods, too, are frequently subjected to treatment to enable them to pass for more expensive kinds. Birch has for so long been stained to imitate mahogany that manufacturers are having difficulty in convincing the public that other finishes are equally well adapted to that wood. Plain red gum is run through graining machines which print direct from oak rolls the characteristic lines and flakes of quartered oak. By the use of stains, bleaches and finishes great variety is obtainable from even the plainest looking woods.



Crotch mahogany showing feather curl. This is from a narrow crotch

Below, figured sycamore quarter-sawn to bring out its character

Ash panel of matched veneer. Four pieces are joined here

Curly Georgia pine when flat sawn may show the above figure

An example of quartered English oak with black splashes. The splashes or flakes are thin sheets of tissue, the medullary rays

The Natural Colors of Wood

The range of natural colors exhibited by different woods is so great that almost any hue can be had. There is an endless variety of reds, many shades of yellow and brown, a few greens and blues as well as orange, violet and black. Woods from the tropics exhibit the most brilliant colors, though our own native material is by no means lacking in this respect. Redwood, cherry, walnut, yellow poplar, black locust, Osage orange, mesquite, red cedar, and holly are some of our woods which are sought for their color. In southern Florida grows a little of the finest quality mahogany in the world, combining the hardness and depth of color rare in much of the Mexican grade.

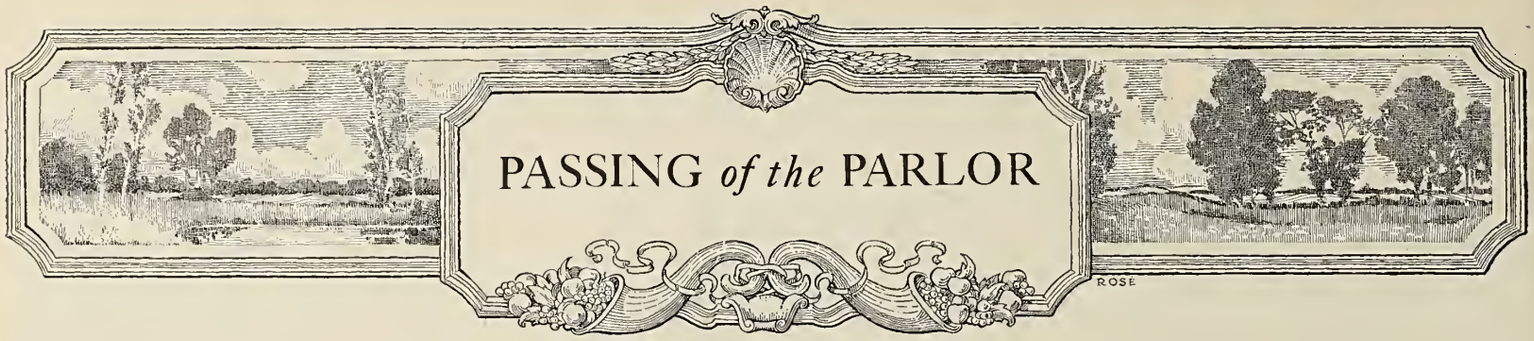
The characteristic color of wood is found only in the inner, non-living portion of the trees—the heartwood. In all cases the living portion just beneath the bark—the sapwood—is almost devoid of color. Sometimes sapwood is steamed for several hours to cause it to take on the color of the heart. This process is made use of commercially to deepen the color of the sap of such woods as red gum, walnut and apple. Apple wood is considered the best for handsaw handles and the rich reddish color results from steaming the yellowish sapwood.

Air, Light and Color

When fresh wood is exposed to the action of air and light the natural color begins at once to change. In some instances the effect is a mere darkening, and light-colored mahogany lumber is commonly sunned for days to intensify the red. Almost all woods darken with age. Black walnut changes from light purple to brownish black; black cherry assumes a richer vinous shade; the beautiful yellow of black locust and Osage orange soon turns into russet brown; the greenish yellow of yellow poplar gives place to dull brown; the beautiful reds and purples of the red cedar upon a few hours' exposure to direct sunlight lose their brilliance, and eventually a lack-luster brown results. When woods are coated with shellac or varnish the change proceeds much more slowly than in unprotected wood because oxidation is retarded.

Some woods are so dark that their desirability for interior finish and cabinet work may be seriously reduced, notwithstanding the fact that they may reveal beautiful figure when examined closely. It is for this reason that American black walnut is not so highly esteemed for furniture as the Circassian with its great color contrasts. Some of the black walnut burls are magnificent in design and the stumps are rich in figure, but the effect is lost at a little distance. To some extent objectionable colors can be overcome or removed by artificial treatment. Oak and red gum are often fumed to get rid of the reddish brown tones. The redwood can be bleached with picric acid and shades of gray produced. One of the principal objections to the use of maple in natural finish is its gradual change from white to

(*Continued on page* 60)



PASSING *of the* PARLOR

SHE was a delectable bit of Dresden come to life. A pink-and-white creature with a penchant for furbelows and panniers and the daintiest of laces. The jewels sparkled on her rose-tipped fingers like dew at dawn, and her powdered wig made you think it a fluffy cloud that rested lightly there above her face. She was learned in the ways of men and the ways of women. Her chatter veered about with each new face—grand dame, ecclesiastic, litterateur, ingenue and worldling. For her men made great sacrifices and great asses of themselves. Of her women said sweetly catty things.

She was the symbol of the France of her day, and she left us a strange heritage. Hers was the day when conversation was an art, and men would rather talk with her than work. Remnants of her heritage still remain. For the place of her conversation is what she left us.

From her chatter came the place to talk—*parler*—the parlor.

THEN a great darkness fell upon the land. Men took to singing Gospel hymns. Skies were heavy and talk more so. Women worried over the pomps and vanities of this wicked world and all the sinful lusts of the flesh. In those days they dressed accordingly. The art of conversation died, but the parlor remained.

YOU can remember that parlor. Its blinds were always drawn and the air there was musty and chill. The carpet was a vivid red with cabbage roses tied in garlands of pale blue ribbon. A suite of horsehair furniture ranged stiffly against the walls. It held pillows of vari-colored and brilliant tufted silk. In the corner stood a whatnot with mementoes from trips to Altoona, Pittsburg, and points west, and ornaments grandmother made for grandfather from her own locks and his when they were young. Grandfather and grandmother also hung above the bricked-up fireplace—kindly old souls done in crayon and with a cheerful disregard for perspective. In the center of the room stood a marble-topped table with a red plush cover on it, and on that the large octavo family bible. A hassock or two rested by either side of the fireplace. The curtains were lace—immaculate lace—and very stiff.

Rare were the times when anyone went into that parlor—except to clean it. Once in a great while the parlor slumber was disturbed when some poor bit of human clay formed a mourning center for distant relatives and friends, or when someone was married or the minister called and talked loftily about church activities and small congregations and then said a fifteen minute prayer.

TODAY the parlor is an excrescence on the American home, and those who love life and laughter and sunlight have flung wide the windows and doors, thrown away the horse-hair furniture and the crayon portraits and the whatnot, opened up the fireplace and made a living-room out of a tomb.

Why?

Because we are living more sincere lives than ever were lived in France of old or in the parlor of the '80s.

A place merely for conversation was a pose, even in the heyday of conversational art. A parlor was a rank affectation in the day when no one conversed brilliantly, and life centered in the kitchen around a red cotton covered table. In neither time was it a part of the real life of the home. The name has nothing to do with it. Change in habits, in the ways of living has taught householders that there should be no part of the home that does not contribute daily to the joy and comfort and efficiency of living.

Run your eye over any set of plans in this magazine and read the story written there. In the modern domestic nomenclature we find epitomized the habits and customs of an age that is bent on getting the most out of the house and the most out of life, and it is a better house and a better life because of it.

The living room connotes a formal-informal apartment where family and friends can mingle happily and comfortably. The dining room represents the chamber for formal meals, and the breakfast room, the informal. Negligé is quite out of place in the one and quite suitable for the other. The living porch represents an all-year life out of doors in a maximum of sunlight. The dressing room means that the bedroom—open to thorough ventilation—is for sleeping alone, and a room in which to dress and undress comfortably is provided.

These are only a handful of the many factors in the modern house. They present a much more varied life than used to be lived when the sepulchral parlor dominated the front of the house or even in the days when the salon was a necessity in the more pretentious homes of France.

WE pack more into twenty-four hours than our forefathers did; we sleep less, eat less, but live more intensely. For us life is constantly beginning tomorrow, and our houses show it. We have a reverent affection for the past and for the way things were done in those days, but we will not permit it to dominate our lives. Fashions change in furniture and in architecture just as they change in clothes. The eternal flux of life demands that we be willing to lay aside the old and take on the new when new life and new times demand.

Each room must be a background for some phase of our changing, varied life. It must be an environment that we vitalize the moment we come to dwell in it. No room has a right to exist save it exist for people to live in it every day or any day.

THERE is no place in the modern home for rooms that are not used, just as there is no place in the modern room for furniture which does not serve to increase the comfort and convenience of the body or quicken the pulse at the sight of good line and color. The house today is 100% complete, fulfilling, sufficient. Every part exists because it plays a definite rôle in daily life. When it ceases to serve that end it will pass, even as the parlor has passed out of existence.

Here is the answer to those good souls who ask why the modern interior decorator is so ruthless with some of the furniture and objects she finds in the house. It is not that she disregards sentiment, or that she veers with each new fad. The good decorator is never a faddist. She is a psychologist. She knows men and women and the times, and she works to create for them an environment that is livable and harmonious. It is the decorator who has made the chair that grandfather used to sit in, like the old-fashioned parlor that he never sat in, come up to the standards of today. It is the decorator in co-operation with the architect who makes the modern home.

Inscription for a Dog Kennel



By Christopher Morley

In this small house our mastiff, Jebb,
Lies dozing, heedless of his sins:
He sees the shadows creep and ebb
And dreams of burglars' burly shins.

But sometimes, like a bursting bomb,
You hear him furiously cry—
He thinks the moon's an old white tom
And yearns to hunt him from the sky!



Gillies

The RIGID DELICACY *of a* FREE STANDING STAIRS

One of the best modern examples of a free standing stairs that we have in America is to be found in the residence of R. L. Bacon, Esq., at Westbury, L. I. It is attached to the main construction only at top and bottom. While rigid, it is also delicate. The wrought iron balustrade is painted dull black and the rosettes are touched with burnished gold. The architect was John Russell Pope

ITALIAN SEATING FURNITURE *and* TABLES *of the* 18th CENTURY

Leading Characteristics and Influences Which Distinguish Them—The Effect on Italian Designers of Contemporary Work in Other Countries

HAROLD DONALDSON EBERLEIN *and* ABBOT McCLURE

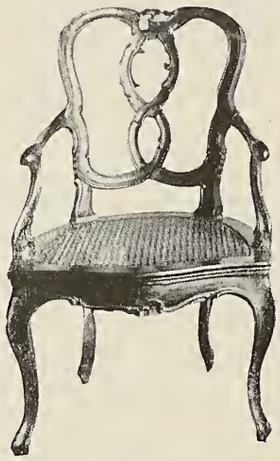


Fig. 1. Italian walnut chairs of the early 18th Century exhibited national individuality

EIGHTEENTH CENTURY Italian seating furniture and tables displayed no less rich a variety of form and ingenuity of decoration than did the wall furniture of the same period. Chairs, more than any other articles of furniture, have always been peculiarly sensitive to even trifling variations of style, and the chairs of 18th Century Italy fully reflected all the mobiliary variations, both in form and in decoration, that affected the peculiarly receptive and sympathetic genius of Italian craftsmanship.

As pointed out in the preceding paper on Italian wall furniture of the 18th Century, the furniture makers of this period, unlike their predecessors of the 16th and 17th Centuries, showed no aptitude for originality of design, but rather displayed a remarkable ingenuity for the adaptation of borrowed models and an unsurpassed facility for decoration, often of the most elaborate description. It was not great and virile work, such as the performances of previous centuries. It was sometimes weak and insipidly banal; more frequently it was instinct with amiable and sunny urbanity; it was always unmistakably characteristic of the genial Italian temperament.

While it is quite true, from the point of view of design, that most Italian furniture of the 18th Century must be classed as decadent or semi-decadent, its very playfulness and whimsicality rendered it companionable and appropriate for the boudoir and drawing room. In the 18th Century, though folk somewhat lacked the straightforward virility of an earlier day, their manners were vastly more elegant and agreeable. Furniture has always faithfully reflected the social life of the period. Eighteenth Century Italian furniture was no exception to the rule, and though it may be accused of artificiality, it possessed an elegance and daintiness that suited it to the politer habits of the generation that used it.

The procession of borrowed styles in Italian furniture of the 18th Century has already been explained. At the very beginning of the 18th Century the last traces of old Italian vigor and individuality were observable in the type of chair which closely corresponded with a well-known contemporary type belonging to the latter years of the William and Mary epoch in England—straight, tapered legs, shaped stretchers and high back, either carved or upholstered, with shaped top. This chair and its congeners possessed a combination of dignity and grace commending them to modern usage. In both the seating furniture and tables of this particular date, which all evince a general family resemblance, there is enough variety of form and decorative process to stimulate interest and meet a diversity of tastes.

The next well-defined chair type, which marks the advent of curvilinear dominance, has its



Fig. 2. In Italy walnut maintained its vogue with comparatively limited use of mahogany

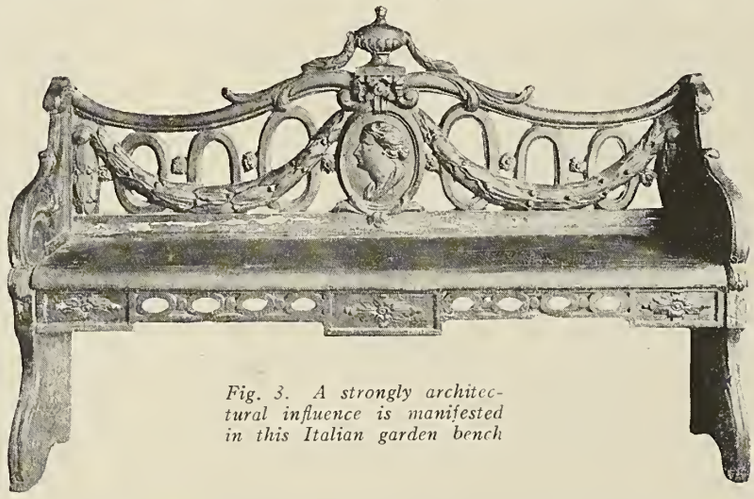


Fig. 3. A strongly architectural influence is manifested in this Italian garden bench

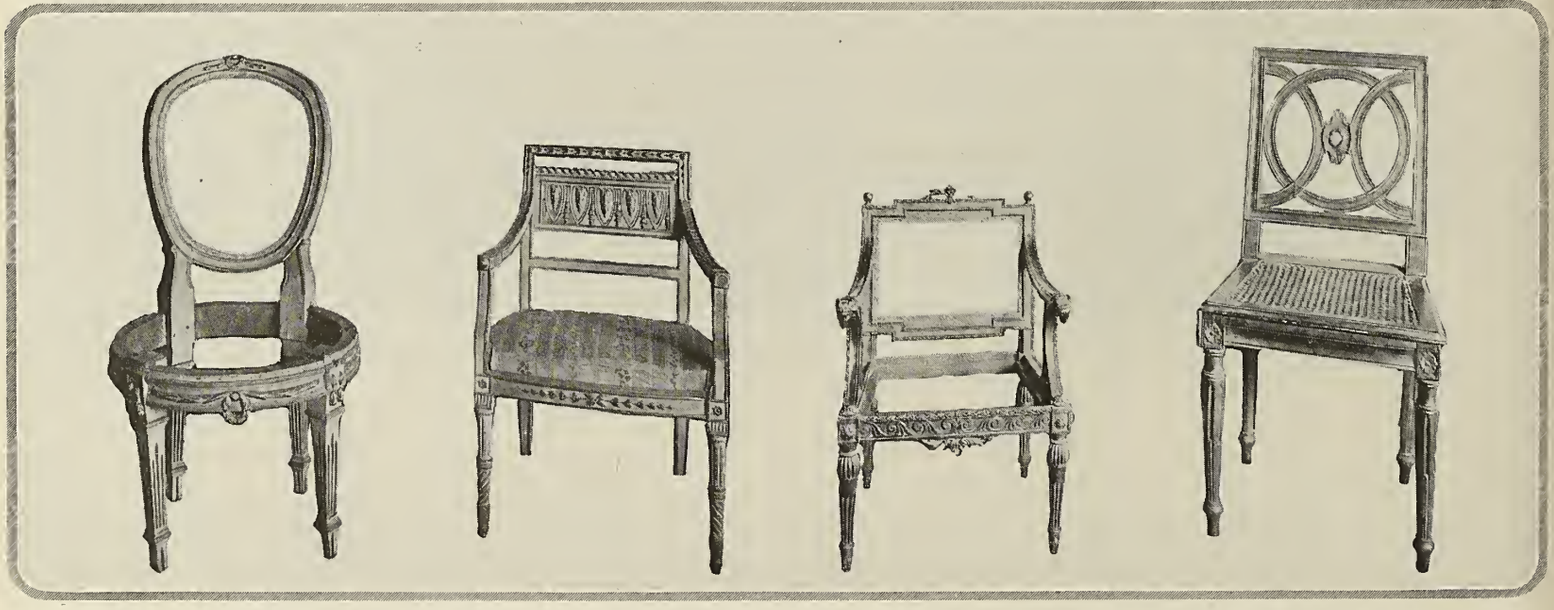


Fig. 4. A reflection of Adam and Louis XVI, an Italian oval back chair of the late 18th Century

Fig. 5. Louis XVI influence is again evidenced by this late 18th Century armchair in paint and parcel gilt

Fig. 6. The square backed type of 18th Century seating furniture shows wide variety. This armchair of walnut

Fig. 7. Of the same stylistic family is the cane seated walnut and gilt chair with interlacing circle motif

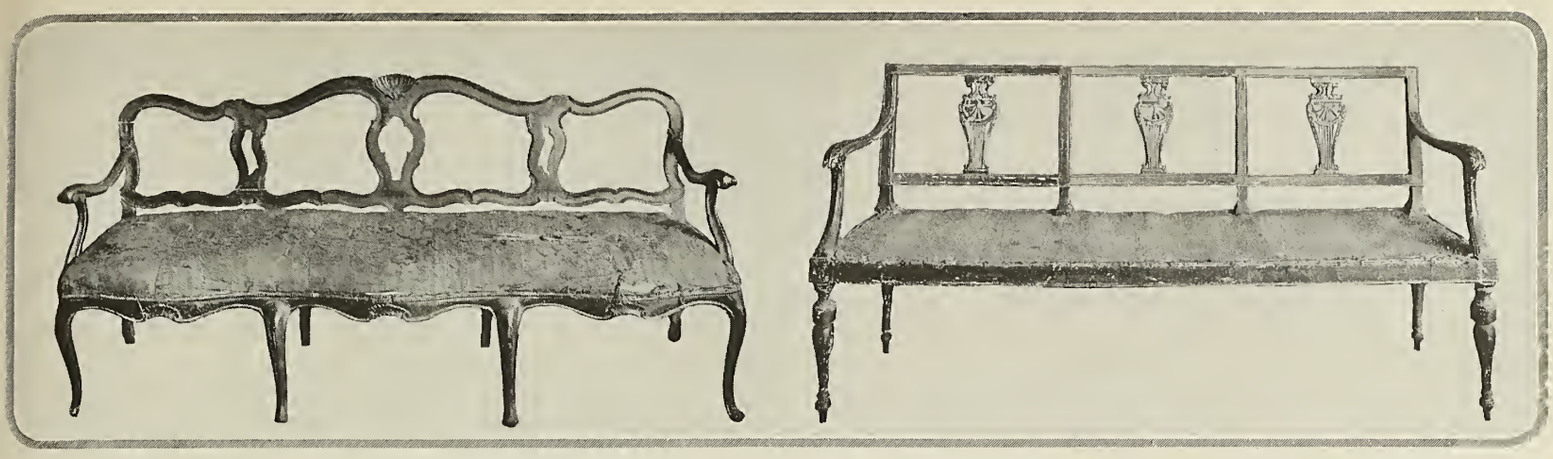


Fig. 8. The dominance of curvilinear designs analogous to the Queen Anne-Early Georgian forms of English and American furniture is shown in this walnut Italian settee of c. 1730

Fig. 9. Closely akin to the square backed chairs on the opposite page is this triple chair back settee, polychrome painted and parcel gilt. It is characteristic of the late 18th Century work

analogue in the Queen Anne-Early Georgian forms so familiar in English and American furniture of the first forty years of the 18th Century. But whereas English and American cabriole legged seating furniture of this date was first of walnut and then of mahogany or (in England) adorned with marquetry or lacquered, in Italy walnut maintained its vogue, with comparatively limited use of mahogany; and polychrome painted decoration was popular. The Italian carved and molded walnut chairs (Fig. 1) and settees of the first half of the 18th Century, however, exhibited not a little strongly national individuality in minor details of contour and subsidiary items of decorative detail. To the fore part of the 18th Century also belongs the garden bench (Fig. 3), which echoes in its own local way the influences shown in contemporary England, where Kent and his fellow architects were devoting much attention to the designing of furniture of architectonic stamp. Even here we find the mellow lines and refined modeling just alluded to. Again, in the armchair (Fig. 2) there is evidence of the same carefully considered lines and subtle molding—surely enough to refute the prejudiced assertion that "there was no 18th Century Italian furniture, only rubbish."

So much has already been said of the polychrome painted wall furniture that it will suffice to note, with reference to the polychrome chairs of the first half of the 18th Century, that the contour was substantially the same as that of contemporary walnut chairs, though often simplified in details; that the body color was frequently light and brilliant, the Venetians showing a preference for light hues while the Romans inclined to deeper values; and, finally, that the multi-colored decoration usually consisted of floral *motifs* or else of Chinese devices, rendered with peculiarly national interpretation.

With the middle and latter part of the century we come to a collection of types that pretty accurately echoed the styles in successive favor in England and France, though always with an unmistakable Italian quality of rotundity and mellowness. For example, Fig. 10 shows obvious consanguinity with some of Hepplewhite's "shelf-back" creations, but the Italian craftsman has impressed upon it his own individuality by altering the measurements, by the design of the splat and by the abruptly tapered fluted legs. So likewise, does the armchair of

(*Continued on page* 78)



Fig. 11. Italian manipulation has not lessened the worth of this armchair of early Louis XVI provenence

Fig. 10. There is obvious kinship between this walnut chair and some of Hepplewhite's work





Fig. 12. From the late 18th Century is a painted chair with bluish white ground, dark blue striping and vermilion

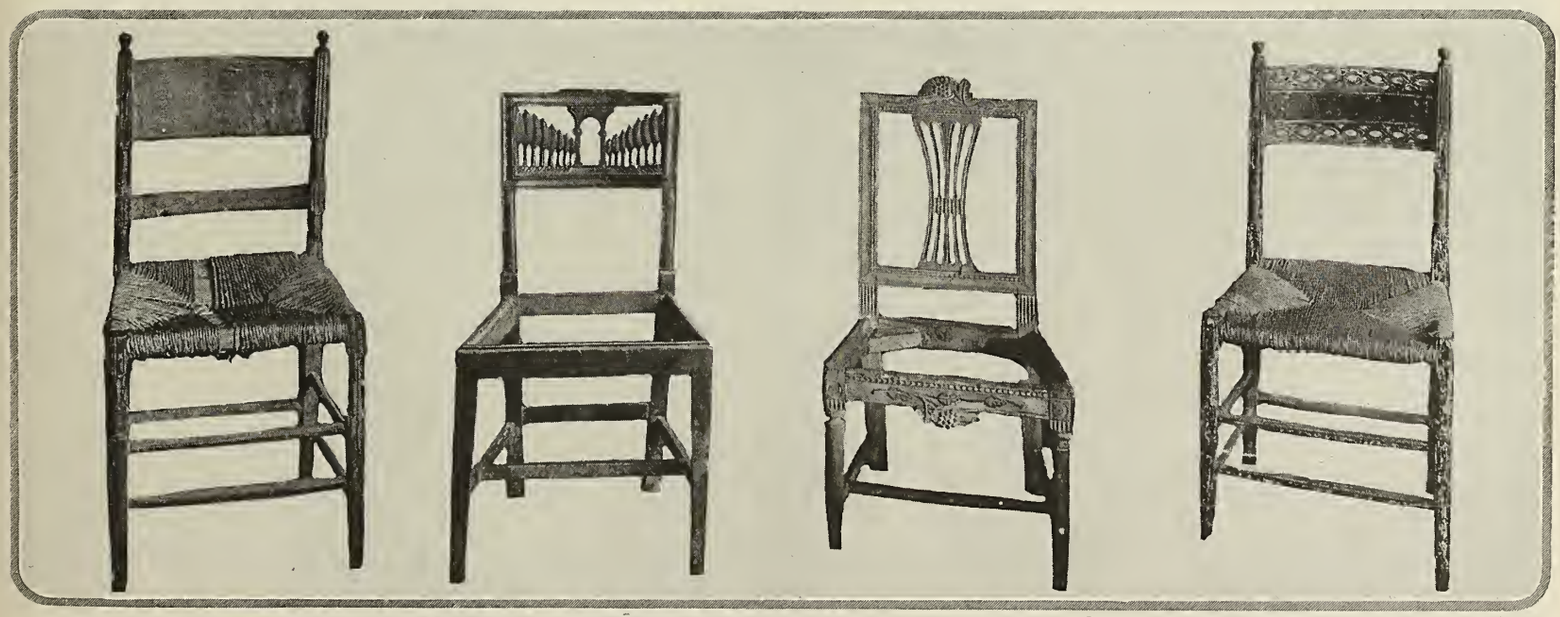


Fig. 13. The body is an old buffish cream tone, while the decorations are in black and Tuscan red

Fig. 14. Delightfully refined playfulness is in the twin rows of cypress trees, a clever bit of carved perspective

Fig. 15. A close inspection reveals how well this design lends itself to the original polychrome treatment

Fig. 16. The perforations on the back of this late 18th Century peasant piece adapted it to painted decoration

THE RESIDENCE *of* ROBERT LOWE BACON, *Esq.*

WESTBURY, L. I.

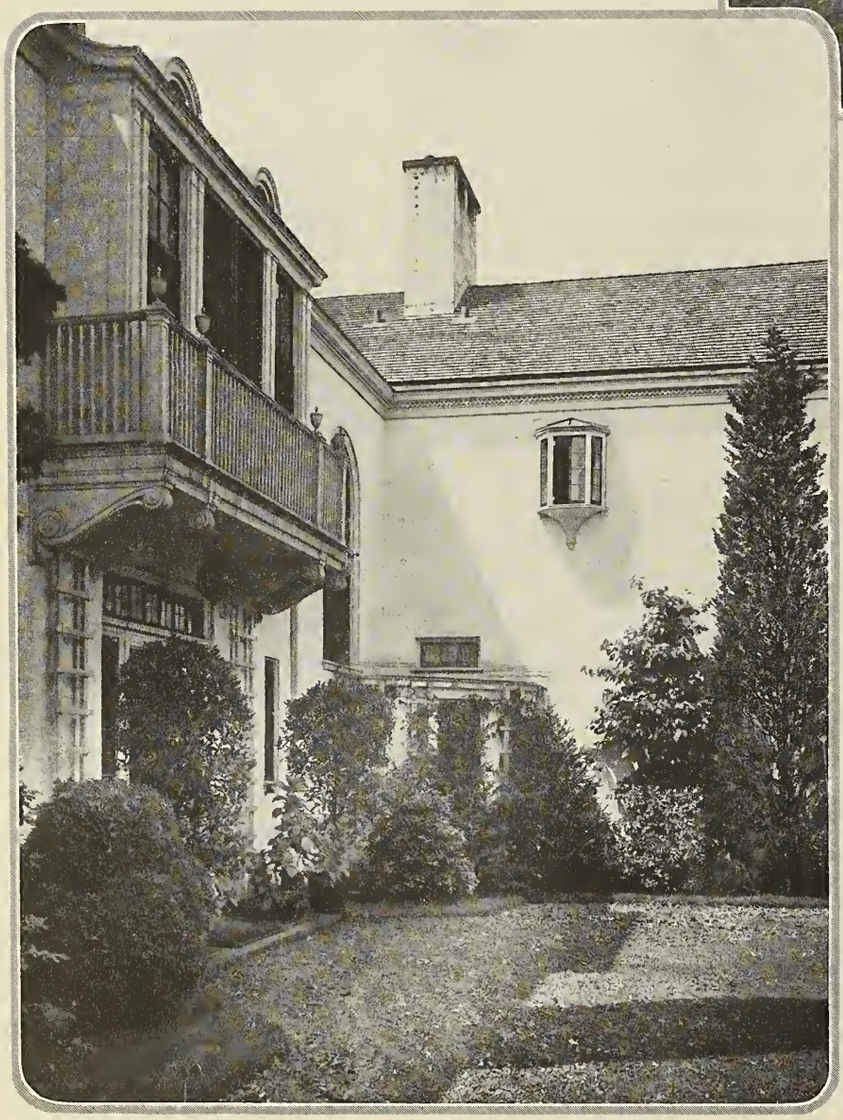
JOHN RUSSELL POPE, *Architect*

Photographs by Gillies

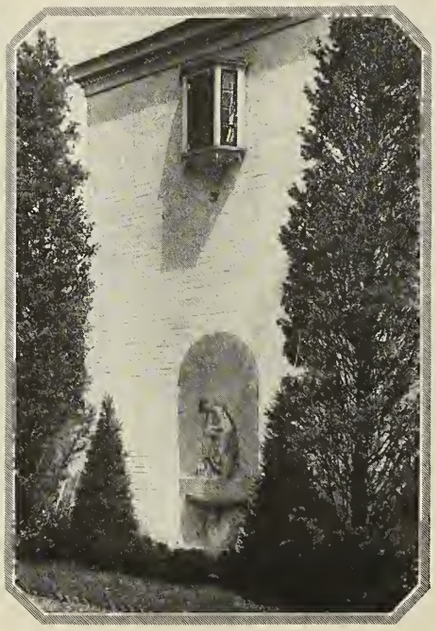
The house is an Italian type, of whitewashed brick with weathered shingle roof. The general scheme is of rural simplicity, characteristic both of the simpler Italian villas and of our own Colonial style. Accordingly the details, while executed with a careful eye to their proportion, are rather crude, as though the work of a country carpenter who possessed taste but perhaps not all the facilities for work or an academic knowledge of precedent



An intimate entrance is gained by its enclosure in a courtyard, an essentially Italian idea. Note the effect of the broad wall surface of the service wing, broken by little lantern-like windows. The feature of the entrance is not the door, but the balcony above, which forms an open side to one of the guest rooms on the second floor. Its overhang is an effective shelter for the simple door



This glimpse of the service wing is most reminiscent of Italy on account of the low pitch of the roof, the rather blunt cornice, and the broad wall surfaces as contrasted with the fenestration. This is the entrance to the forecourt. The road winds through the woods, around the side of a hill, finally passing between pillars of whitewashed brick to the court itself. The fence is whitewashed brick, and the whole is surmounted by a white painted coping



On approaching the forecourt from the west this is the view one catches through the garden gate in the court wall. The fountain is flanked with cedars and the little pool at the grass line is fringed with a border of low, thick box. The soft weathered effect of the whitewash is clearly noticeable here



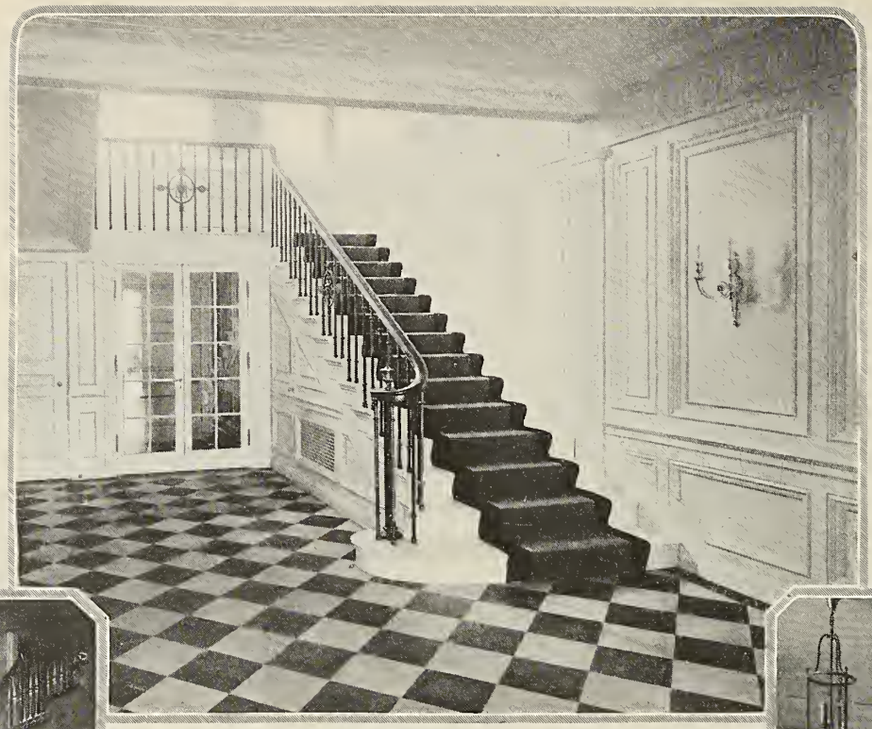
In this view of the front of the house, the fenestration exactly indicates the plan. The door, with its sidelights, shows the entrance hall; the windows back of the balcony represent one of the guest rooms; the circular window to the left indicates the stair hall, two stories high; the dormers offer ample light and ventilation to the attic rooms. The living room occupies the length of the house on the opposite side from this view



Brick steps lead to the western approach to the forecourt, a grassy terrace with espalier fruit trees against the wall of the court. To the south, outside the library windows, is the rose garden. The planting about the house is mainly of various forms of pine and cedar trees. From this view it can be observed, particularly on the chimneys, how the whitewash has lost its newness and acquired an excellent color

BALUSTRADES *in* SILHOUETTE

Some Suggestions for Contrast of Line and Color

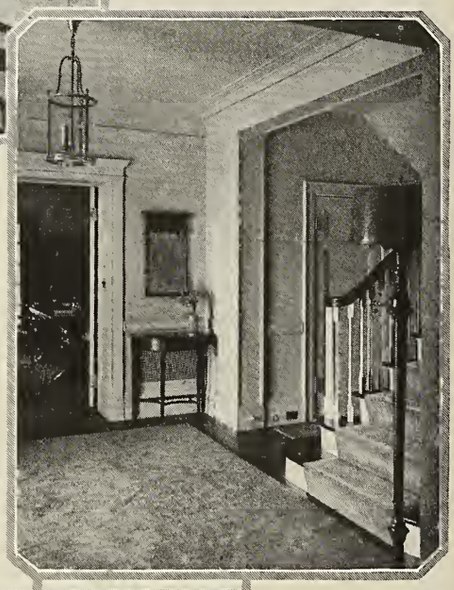


The decorative value of slender lines in silhouette is well evidenced in the balusters of the Ewing residence in St. Louis. Guy Study, architect



Coutant





Gillies

White balusters combined with dark rails, newel posts and treads offer a pleasing contrast in color. The grouping on the bottom step especially illustrates this. Howard Chapman was the architect



Whitman

In the residence of Lester Hopheimer, Esq., at Woodmere, L. I., consideration has been given to the silhouette value secured by the strong light on newel post and rail. B. E. Stern, architect

Intrinsic interest and contrast of color and line with the simplicity of the wall treatment distinguish the balustrade at the left. It is in the residence of George H. Macy, Esq., West Orange, N. J. In the center of the page is another view of the baluster grouping. Laurence Peck, architect

SLATE AS A ROOFING MATERIAL

The Color, Texture and Charming Irregularities that Can Be Produced in a Slate Roof Well Laid

ROMER SHAWHAN

Sketches by Frank J. Forster

THE possibilities of slate as a roofing material, susceptible of unusual texture effects and at the same time characterized by great durability, have long been appreciated. It is absorbing more and more the attention of architects in their desire to produce a roofing surface that will add interest and artistic merit to their work.

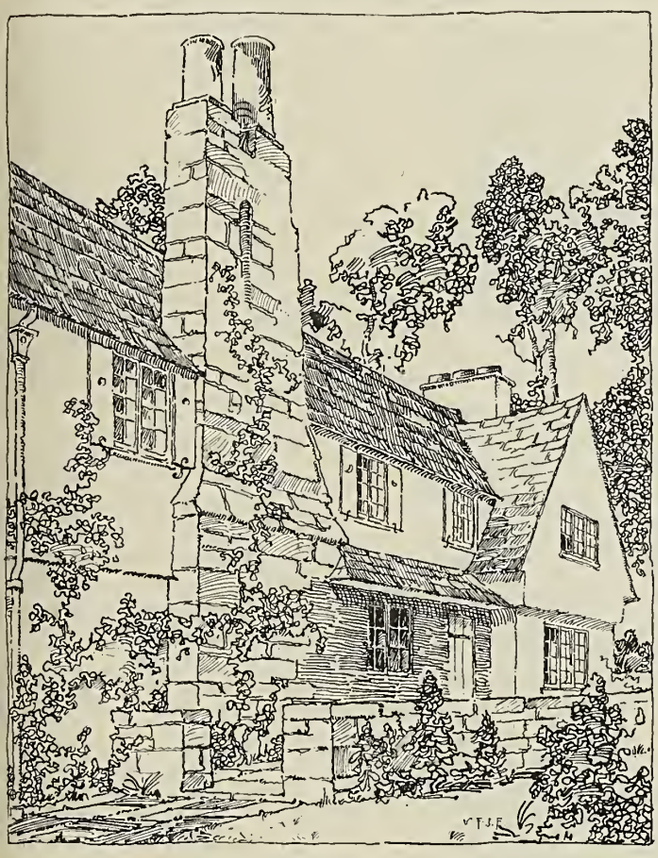
Much progress has been made in the development of beautiful effects in slate roofing. The secret of a successful house lies, of course, in the harmony of the ensemble; and as harmony means a combination of interesting details happily disposed, it is quite natural that the roof, one of the most important units, should play a dominant part.

Unfortunately, the desire for a pleasing and unusual effect sometimes results in a roof that is bizarre and wholly out of keeping and scale with the rest of the building. "Slate slabs" would perhaps be the appropriate term to apply to some of the shingles used, for it is not an unusual thing to see pieces of slate laid 16", 18" or even 20" to the weather. In many cases the effect of the shingles is massive and heavier than that of the stone walls which support them. Needless to say, such overbalancing is anything but pleasing, and seriously injures the composition as a whole.

The main fault in such examples rests in an exaggerated exposure of the slate to the weather. The slates themselves may be 2" or more in thickness at the eaves, and as wide as 42" anywhere on the roof proper, and still produce a pleasing appearance, granting that the slate is not laid so wide to the weather that the roof is thrown out of scale with the building it is protecting. In other words, a sense of proportion is what is needed, rather than a desire to produce an effect that "will make them sit up and take notice."

Aside from the present inclination to use slate laid too wide to the weather, a question only of effect and good taste, there are not many objections that one may make to a well laid

(*Continued on page 76*)



The pleasing combination of stone and stucco has been enhanced by the use of well selected slate for the roof of the residence of W. M. Campbell, Esq., at Hartsdale, N. Y. Caretto & Forster, architects



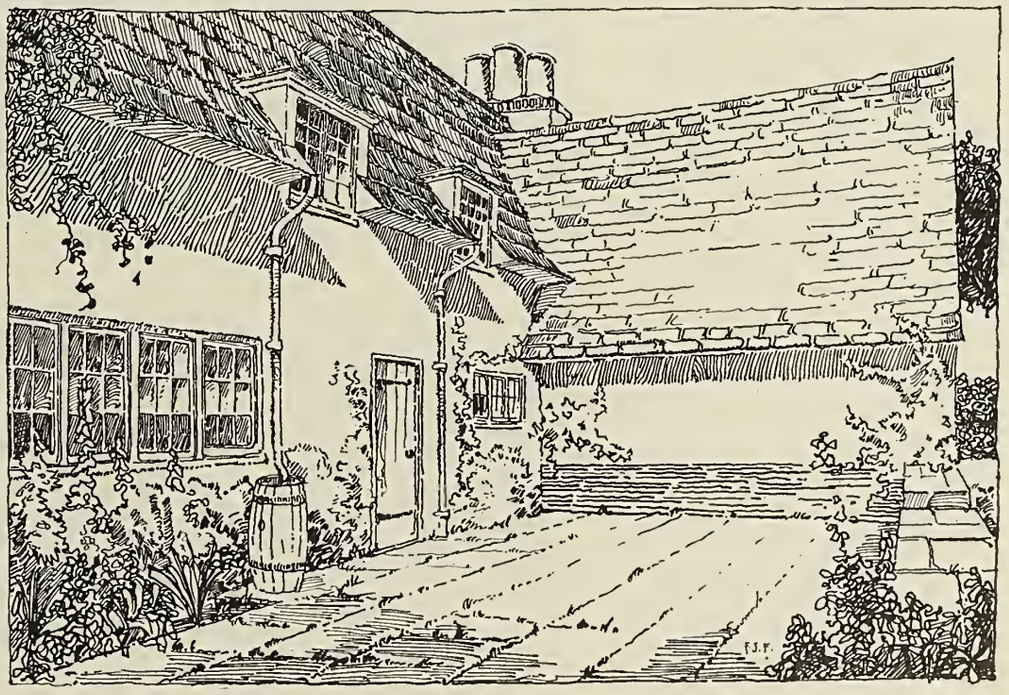
On broad roof surfaces, such as that below, varied slate roofing is necessary to add interest and sparkle to the ensemble



Interest and irregularity are the result of study by skilled workmen. Note the varied surface on the roof to the right



A beautiful example of well selected slate laid in contrast to adjoining masonry and detail of dormer



The forecourt of the home of H. W. Craw, Esq., Gedney Farms, N. Y., showing colorful use of slate

HOW TO BUY DRAPERY *and* UPHOLSTERY FABRICS

The Value and Uses of Foreign and Domestic Printed Linens, Chintzes, Silks, Velvets and Velours, Brocades and Tapestries—Simple Tests That Prove Good Merchandise

LEON DE CHASSE

IN matters of dress, popular education has made wonderful strides in the past few years. The woman who enters a department store today makes her purchases with an expert knowledge and discrimination which result, in part, from the educational campaigns of the advertisers, but are derived in large measure from her own necessity for self-protection in getting the worth of her money.

At the silk counter, the salesman seldom has to tell a customer the difference between satin, crêpe de Chine or taffeta, or even to pronounce on their qualities. She can distinguish for herself between silk, cotton and mercerized stockings, between gloves of suède, chamois, glacé kid or reindeer. At the linen counter she can often tell a pure linen from a mixture, and so on through the store. She has specialized knowledge of these things.

Unfortunately, this process of education has so far not been extended to fabrics for the decoration of the home, and in this field ignorance still widely prevails. In this line, as in all others, a fabric is usually made for a special purpose. Use it out of place, or even in the wrong way, and you will be sure to find the results unsatisfactory in some respect.

Prints

Perhaps the favorite and most successful decorative fabrics are the prints. The foreign printed linens, which are becoming so scarce now, owing to the impossibility of obtaining and treating flax, have always been most satisfactory. Those draperies you put up one, two or even more years ago, or those slip covers you had made, although they have been in the sunlight, washed or cleaned, and roughly handled many times, still look well now, and have changed but a little, if at all, so far as the color is concerned. They are probably hand-blocked prints.

The hand process seems to give better results than the machine process, both for appearance and durability. This hand work is slow—a man makes but a few yards a day, as little sometimes as four or five yards—and has not been very successfully undertaken in this country. We look to England and France for our best hand-blocked prints on linen, cotton (cretonnes and chintzes), silk or velvet.

The machine process is much more rapid. One machine turns out several thousand yards a day,—but the results are limited to smaller patterns and fewer colors. However, some very effective prints are being made both in America and abroad at very reasonable prices by this swifter process.

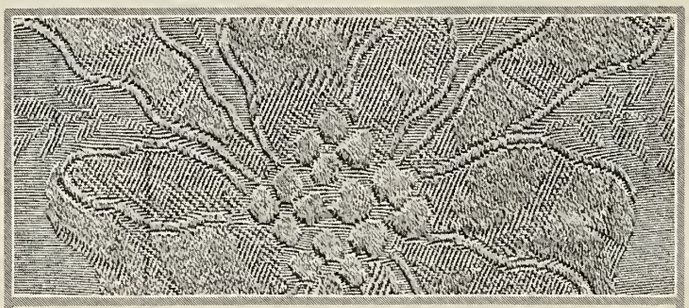
It is practically impossible to tell at a glance what satisfaction can be had from a print. Will it wear? Will it fade? Will it wash? The best thing to do is to test it a little yourself. Wash it and hang it out in the sun for a day—try it in salt water, too, if you wish. If a few square inches of the material stand your test, it is more than likely that the curtains will stand it too.

Glazed chintzes have a cool, clean look of their own. It is surprising how little they have been used in this country. We owe it to a few good English decorators that these charming prints have been used here at all, and it is from England that we get nearly all our designs.

Valances of glazed chintz are delightful over a curtain of striped moiré or a heavy taffeta. As slip covers or chair seats they are also very decorative and give good service—but be sure to have a glazed chintz handled by a man who is accustomed to such work! It is quite different from any other kind of material, and only a skilled man can get good results. Roller shades of glazed chintz are quickly becoming popular, and it will not be long before many other uses come into favor, too.

Printed silks are in especial demand for lamp shades, their colors and designs showing to great decorative advantage in this way. They are being made here in a wonderful variety of designs and colors.

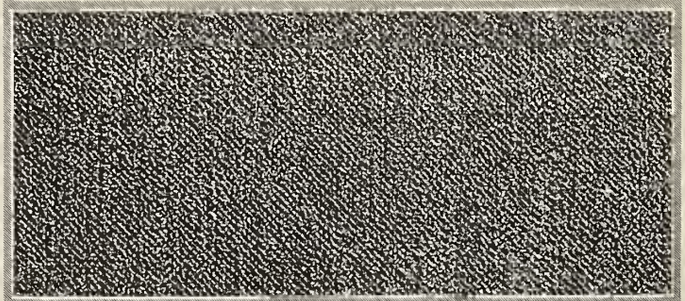
Unfortunately, we have not begun to know the decorative value of printed velvets. The best of these, usually of English provenance, are cotton velvets with a short but very close pile, and can be had in an infinite number of color effects, those with dark backgrounds being probably most effective.



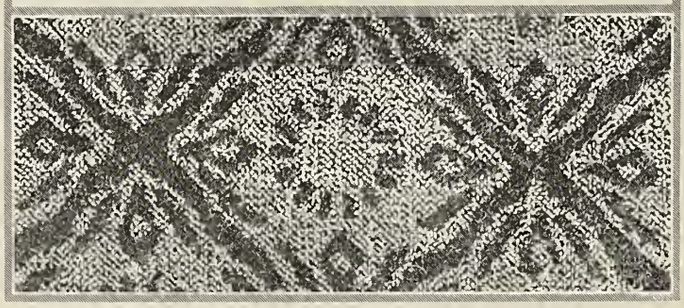
Silk armure has its designs woven with loose threads which make the surface liable to wear badly. It can be used for wall coverings and bed spreads



Silk damasks are suitable for furniture and wall coverings. The threads are closely interwoven and not thrown loosely on the surface as in armures



Frisé or uncut mohair velvet shows a pile curled in a loop. This kind of fabric gives excellent wear and can be recommended for upholstery work



Cut and uncut figured mohair velvet is the best wearing textile outside old-fashioned horsehair for upholstery. It comes in numberless designs

Velvets or Velours

The distinction between velour and velvet is a difficult matter. Velour, of course, is French for velvet, and that language seems to be satisfied with a single word. If we wish to use two words, well and good, but let us realize they mean exactly the same thing and not expect a salesman to show us two different fabrics when we ask for a velour and a velvet.

To be sure, there are all kinds of velvets, and it is necessary to specify. The flax velvet or "linen velour" is unfortunately a thing of the past. France, which used to provide us with these goods, is unable to obtain flax and the mills that used to weave that textile, mostly in the north of France, have not heard the songs of the mill-hands for a long time. A few attempts at making "linen velour" have been made in this country, but without success.

Cotton velvets of domestic manufacture are as good as any made abroad. The dye situation, although not at its best, is gradually improving. Three years ago the importation of foreign dyes, on which we were entirely dependent, was suddenly stopped, and for a time our dyers were in trouble. Gradually the chemists are overcoming the difficult problems which arose with this new situation. It will not be surprising if before long the market will be able to offer "sunfast velvets" such as we used to have.

It is interesting to note here that the color of draperies or upholstery does not necessarily fade or change

because of strong light. Often salt air will affect a dye, and so will the heat of a radiator or a gas stove. Even the paint on your wall may change a dye through chemical action. Of course, this latter case is a rare one, but it has been known to happen. Then the acids of the human body, through perspiration, will often affect dyes of the more fragile fabrics used for upholstery.

Where hard wear is wanted, a short, close pile velvet will always be best. Long, straight piles in cotton or silk velvets mark rather badly and should not be put on furniture. Mohair velvets are not affected as easily by pressure. They are, in fact, the hardest wearing textile we have, except perhaps the old-time hair-cloth, of parlor sofa fame. The new frisé or uncut mohair velvets (also called frisettes) give excellent wear. "Frisé" means curled in French, and examination will show that the pile is actually curled in a loop. By cutting some of the loops and leaving others uncut, we obtain the "cut and uncut" figured or striped velvets. An infinite variety of design is possible, and some very effective and hard wearing materials are thus obtained.

The domestic treatment of mohair in this manner is quite perfect, but for the silk "cut and uncut" velvets, we still have to go abroad. We are nowhere near perfection in this work, in fact most of our attempts have had very poor results. On the other hand, great improvement has been made in the manufacture of plain silk velvets here. Probably they are not quite as fine as the product France used to send over, but we are making velvets many times better than we did a few years ago, and are continually improving.

The Silk Fabrics

In many ways, our domestic silk goods equal the foreign importations. The taffetas, satins, reps, armures and damasks made by some of our best domestic mills are so like the fabrics made abroad that it is hard to distinguish between them.

The weave and the texture of the goods is a far more important matter than the origin. In taffeta, for instance, it will be advisable to discard the thin, loose woven, stiff article, with its "papery" feel. The best drapery silk will be the soft, closely woven taffeta which will not split or break as the stiffer ones do.

Much the same can be said of the drapery satins and the reps. See that the face of the satin which you select is closely woven and that the heavy cotton cord or filling of the rep is well covered with silk.

Never use an armure weave if you are looking for a hard wearing furniture covering. The design is woven with loose threads and such surfaces are liable to wear very badly. Armures are very effective wall coverings, and are very satisfactory for hangings, bedspreads and so on, but they were never intended to stand hard usage. This is true of all armures —silk, cotton or mercerized. The textile used only alters the cost and the appearance, and the loose threads thrown to the surface are present in any case. The cotton armures and their numberless variations have proved excellent drapery fabrics, especially for rooms of a light character—boudoirs, bedrooms and so on —and even the most inexpensive have given very satisfactory results. It is noticeable that cotton generally holds a dye better than silk, and for that reason, if no other, the mercerized and cotton armures are splendid fabrics to use in a seaside or country home.

The Variety of Damasks

When a rich upholstery material is needed for hard usage, it will be hard to improve on damask. Indeed, few are the wants that cannot be filled with a damask of some kind or other.

There are soft silk damasks for draperies, stronger ones—all silk, or silk and linen mixtures—for furniture and wall coverings, and also cotton or mercerized damasks for less elaborate schemes. All these are woven in a close fabric with a design of the same color (self-toned damask) or a pattern woven in a color contrasting with the background (two-toned damask). The threads are closely interwoven and not thrown loose on the surface as in the case of an armure. The result is, of course, a better wearing fabric in nearly all instances. Printed warps are sometimes used, and some very effective color effects can be obtained in that way. The warp is printed before being used in the loom, and the plain-colored contrasting filling helps to show up the colors printed on the numberless threads which make up the warp.

Brocatelle is very similar in appearance to a damask, but the pattern is slightly raised from the background. Brocatelles make wonderful wall coverings and draperies, but seem less successful as furniture coverings. They lose their embossed effect after a while and wear unevenly, the raised pattern taking most of the wear first.

It is a mistake to believe an all silk damask or brocatelle or other material is better wearing than a mixture. There are many upholstery fabrics, mixtures of silk and linen or silk and cotton, which will give better results than an all silk material. Of course, at even weight an all silk material will outwear a mixture, but it is difficult to obtain as heavy a pure silk material, and it is much more costly.

Too soft or flimsy a material should not be used on furniture, but should rather be reserved for hangings. A fairly firm fabric is best for upholstery purposes and for wall coverings.

A simple test of weaves in general consists in trying to part the warp and the filling of the fabric by gently pulling the surface threads between your thumb and index finger, keeping both flat each side of the fabric. If the threads give easily and leave a gap in the surface, it shows loose weaving; the stronger the resistance, the closer the weave, and, especially where silks are concerned, the better the quality of the fabric.

Cotton, mercerized and jute damasks are usually considered wall coverings, but seem often appropriate for inexpensive hangings, should the "dressy" appearance of silk be unnecessary. Wool damasks, although a little out of fashion at present, are reliable for both hangings and drapery purposes, but are never so pleasant to the touch as their rivals, the silk damasks.



"Fables de la Fontaine," a modern French, hand-blocked, printed linen, showing the fine workmanship attained in these recent reproductions

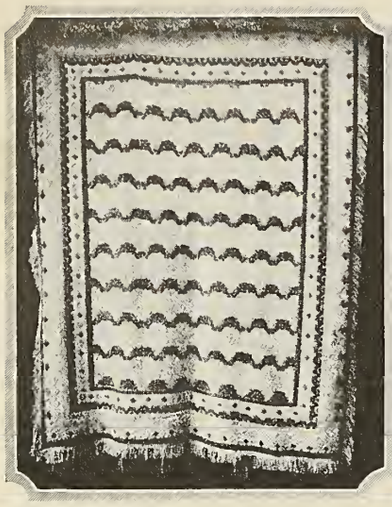
The Brocades

Of course, the fabric *par excellence* is brocade, so often called silk tapestry in error. This wonderful material combines the luxurious appearance of silk with a profusion of colors that prints alone can rival. They are the richest product of the silk industry and where a really elaborate room is desired, they are the logical material to use.

Some brocades, aside from their colored designs, have metal threads of silver or gold woven in. The French call these *lampas*, and the best of them are imported from either France or Italy.

Brocades are sometimes so beautifully made that they are difficult to tell from hand embroidery. This brings needlework to mind. *Petit point* and *gros point* tapestries (French for "small stitch" and "large stitch") are hand needlework on a canvas base, done usually with heavy threads of wool and forming a square stitch. Antique needlework pieces are rare and costly, but many machine imitations have been made that give very much the same effect, and are just as hard wearing.

Wool tapestries always seem to have a richer look than cotton ones. They are really better, but of course more expensive, and it is well to know how to select a satisfactory cotton tapestry. For wall coverings or hangings they will nearly all wear well enough, but not for furniture. Many loose or roughly woven tapestries will not wear as upholstery fabrics. A heavy texture with a fairly smooth, even surface gives the best results, and the closer the weave the better, of course.



Yellow and white in a repeat conventional pattern. Spreads by courtesy of C. M. Travers Co



Bedspread of green and yellow with grapevine border and center of conventional baskets and plants



Deep purple, red and white with conventional flowers, baskets and animals decorate this spread



The geometrical pattern in this spread is worked out in dark blue, yellow and dull red

SPANISH BEDSPREADS *in* AMERICAN HOMES

Their Decorative Value as Wall Hangings and Rugs—The Colors and Weaves of the Old Examples

COSTEN FITZ-GIBBON

IN Spain, within the past two or three years, a great wave of appreciation has developed for the decorative qualities and possible uses of the old Spanish bedspreads of bright colored wool. This appreciation of a long familiar and long neglected article, in a new capacity, grew to such proportions that it encouraged the active revival of the ancient craft of bedspread weaving—it had never altogether died out—in the little hill town of Albujarras, once the chief seat of the industry.

It need scarcely be said that this somewhat sudden return of the brilliantly colored woolen bedspread into popular favor did not contemplate its quondam use as a bed covering, although in many out of the way places it not infrequently still serves its former purpose. The spreads are so heavy that they well-nigh crush anyone lying under them and are impossibly uncomfortable, to our way of thinking, but their weight and substantial texture well fit them for the decorative uses to which the modern Spaniards have put them and in which we are now following suit—as wall hangings, as rugs and, sometimes, as covers for large, heavy tables in halls.

Uses and Sizes

Our own present appreciation of wall hangings is mainly due to the great interest awakened in tapestries in the last few years. The Spanish bedspread cannot, of course, be deemed a rival of tapestries in elegance of design, color or texture, but it has, nevertheless, its own appropriate functions to fulfill and can often be employed to advantage when considerations of cost, size, consistency or some other limitation precludes the possibility of having a tapestry.

In size the bedspreads range from about 6′ to 9½′ in length by a width of from 5′ to 7½′. Their body or ground is a coarse canvas through which are shot the strands of divers colored wools that form the face or pile and, incidentally, the design. The woolen strands of the weft are pulled up, at proper intervals to form the design, into tufts like large French knots. In the single colored spreads, the lower canvas ground, with the colored woolen threads running through it, is plainly visible. In the multi-colored spreads the ground is completely hidden and a uniform surface of multi-colored tufts appears.



Hung as a tapestry the Spanish bedspread has genuine decorative value. The colors here are blue, dark red and white

Characteristic Colors

The coloring is strong and vivid and without gradations of shading. From two to four or five colors are used. While the coloring is not always pleasant—for instance, in a composition consisting entirely of unmitigated reds and greens or of equally violent reds and yellows—the combinations are usually mellow and agreeable. The blues, both light and dark, are particularly good and the arrangements of blues, reds and whites or of blues and yellows are especially satisfactory. In the use of such combinations as pale green, mauve and biscuit, considerable delicacy is often displayed. The spreads of a single color, such as blue or black, are quiet in effect and especially suitable for rugs. While much of the coloring is intense and the contrasts vigorous, as in so many Spanish things, the deep, full texture absorbs the light and softens the *ensemble* so that it is in only a comparatively few cases that the aspect is at all garish.

The devices used are con-

(*Continued on page* 86)

A TEST *of* STUCCO BASES

How Uncle Sam Is Trying to Determine the Best Values for the Construction of the American Home—The Story of a Government Progress Report.

C. O. POWELL

HALF the world was at war. We had taken our stand as neutrals, you will remember, and the efforts of government officials were directed to maintaining that stand. This was the background of 1915. It was a background of threatening war clouds. One would think that in those days Uncle Sam had enough on his hands. Yet he still had the time to study out what were the best ingredients to go into the construction of the American home.

This story is only a page torn out of the romance of our government, to show how varied are its endeavors for its citizens.

The prospective builder who decides to make his home of stucco often finds it difficult to decide which of several construction methods will result in a permanent and satisfactory job. Each has its special talking points.

In almost every type of construction there are certain definite methods, well known to all builders, which must be followed if satisfactory results are to be secured. Stucco construction has, because of its newness, been handicapped through lack of such definite standards. The builder of stucco houses has not had the benefit of centuries of experience as have the artisans who use older materials and methods.

The standards formulated and published by manufacturers of various materials used in stucco construction have done much to establish good methods, but the government took the Missouri stand and wanted to be shown.

The Question of Stucco Bases

One part of stucco construction which has caused more discussion than any other is the kind of material which should be used as a base for supporting the stucco. The composition of the stucco has been pretty well determined by well-known authorities, but the mass of conflicting claims regarding the different types of bases has led many a builder to choose some other type of construction rather than run the risk of selecting the wrong stucco base.

Recognizing the value to builders in having definitely established the results which may be obtained by the use of various stucco bases, and being requested by a group of manufacturers to make such tests of stucco construction as would determine the efficiency of these bases, the Bureau of Standards of the United States Government arranged a series of complete and comprehensive tests. These tests were planned to cover all the elements entering into stucco construction.

To preclude subsequent criticism of materials, mixtures, construction and workmanship, the Bureau of Standards placed the entire program in the hands of a committee invited to act in an advisory capacity.

The committee chose about fifty of the most common types of stucco construction to be tested and sixteen different stucco mixtures. Fifty-six panels, each 15′ long and 10′ high were then constructed, using the various types chosen.

Each test panel contained either a door or window and all were embodied into the wall construction of a test building erected in a manner to compare favorably with good resident construction.

The Test Panels

The bases for the fifty-six panels comprised nineteen of metal lath, nine of terra cotta tile, eight of wood lath, six of monolithic concrete, four of plaster board, three of brick, three of gypsum block, two of a stucco which has a heavy fiber backing covered with asphalt, in which are imbedded dove-tailed wooden lath, one of concrete block and one of a special patented base of wire lath and building paper.

The number of panels of each base were roughly proportioned to the probable extent of their general use throughout the United States. The metal lath panels included three types of construction commonly used. The first type was that in which the stucco was applied over metal lath furred out to provide an air space between the stucco and the paper covering the sheathing. The second type was only furred enough to allow for a key or clinch between the lath and the paper over the sheathing. In the third no sheathing was used and the lath was applied over furring strips placed directly on the face of wood studs. The face of these studs was waterproofed so that the wood could not absorb the water from the wet stucco, and thereby prevent the proper setting of the stucco. The metal lath used was all painted lath.

In constructing the panels having a base of wood lath, three were lathed horizontally in the usual manner over sheathing and building paper. The remaining five were counterlathed, the lath being placed diagonally over the sheathing and building paper.

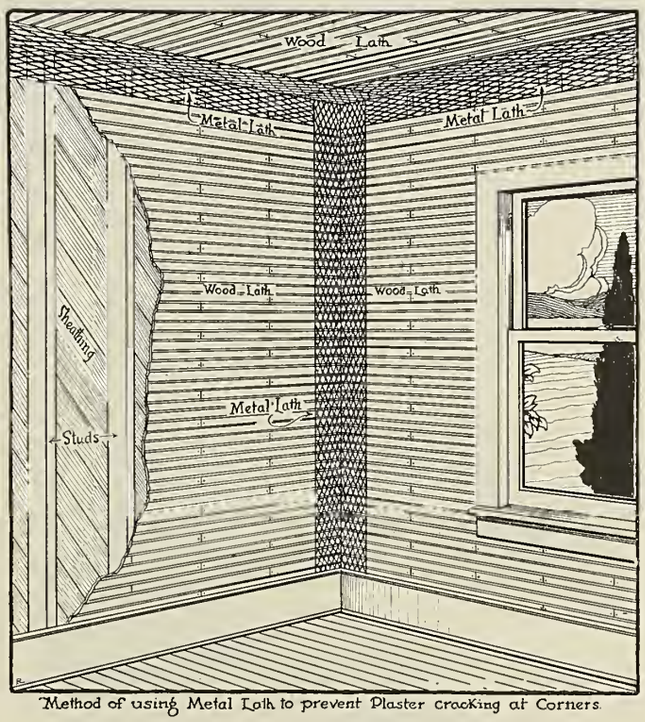
The construction of the balance of the test panels was carried out in accordance with the established methods of construction for those materials. No sheathing was used back of the panels of stucco board and plaster board.

The plastering for all panels was applied between October 19 and November 24, 1915. The stucco was kept well wet down after applying and during the latter two weeks was well protected from frost.

Two inspections of these panels have been made; one in April, 1916, and another in December, 1916.

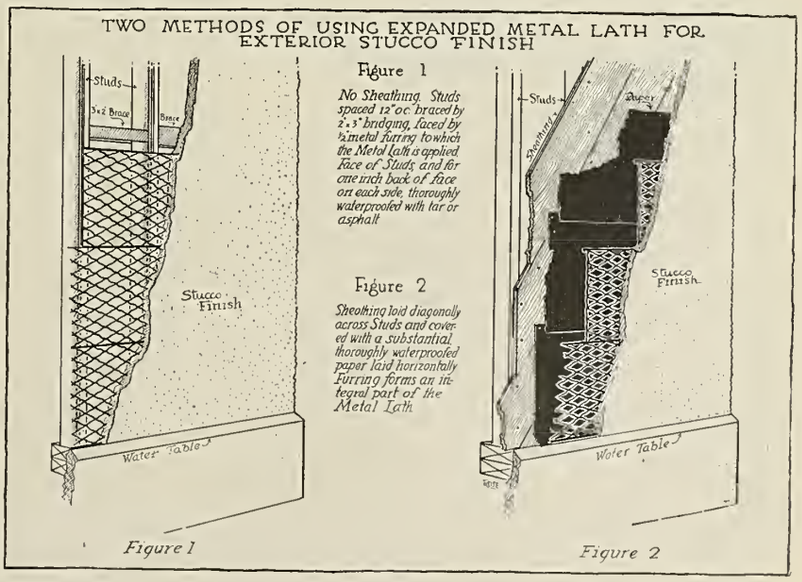
The method of inspecting is particularly interesting and should be remembered to secure the full value of the reports on the various types of construction. The same plan was followed in making both inspections, first

(*Continued on page* 64)



Method of using Metal Lath to prevent Plaster cracking at Corners

To prevent cracking at the corners metal lath is often applied over wood lath. The illustration above shows the wall construction



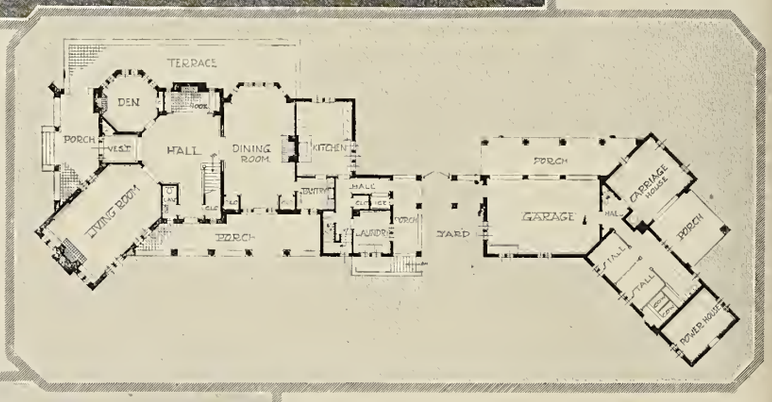
An exterior wall finished on metal lath and a cross-section of a wall construction. Both show how the walls are finally built up

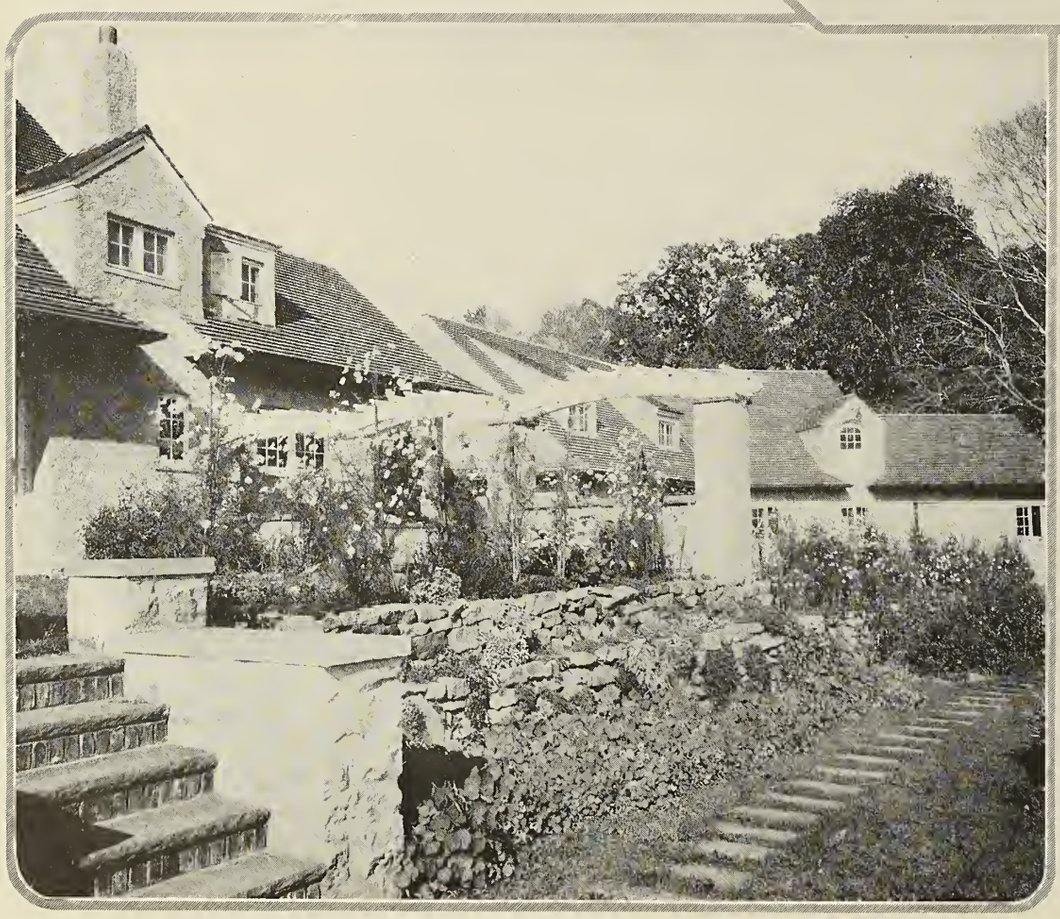


Wallace

Continued the depth of the house, a great, low-ceiled living hall forms a delightful feature of the first floor. From this radiate, each on its individual axis, the three other rooms that go to make up the main body of the house

As America has for her ancestry and traditions the best blood of a dozen other nations and their lore, it is only natural that these merged inheritances should be reflected in the architecture of her homes. In this example there is a pronounced English feeling, but there is more—in the color and texture of the walls is an echo of the Spanish Missions, and in the long dormers a Dutch note





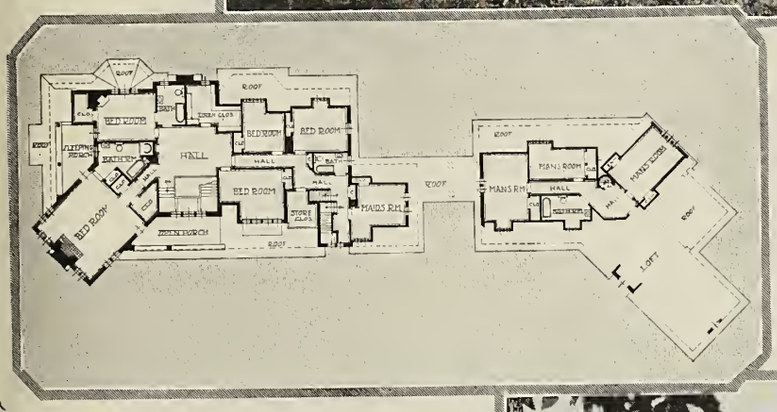
Architectural consistency should be an axiom of country house building, if not by unity of materials, at least by harmony of general lines. This is especially true of the garage, such an important modern structure as to deserve more than the mere haphazard treatment generally accorded it. Although the garage and stable in this group are distinct from the house, they are so placed that they form a part of the general scheme

The RESIDENCE *of* WM. J. McCAHAN, JR., *Esq.*

MOORESTOWN, N. J.



Although the contour of the house is irregular, the plans show no waste spaces due to useless corners and unnecessary passages. Hallways are condensed. Ample ventilation and light are provided for in all the chambers



Chiefly to its long, rambling form is due the pronounced English feeling of the architecture. The texture of the walls and the irregular fenestration add further interest. Four great chimney stacks give the atmosphere of solidity. The house sits well on the ground. Unity is given the group by the low, covered porch and a walled-in service yard, so that one pictures it as a whole

The fusion of styles without confusion is evident from this garden view of the group. Native stone and hollow tile formed a basis for warm toned plaster walls. The roof, which is tile, ranges from strong brown to a brown-red. Terrace and porches are paved with tile, and the wood trim is ivory. It will be noticed that the relative importance of each unit in this group is symbolized by the variations in roof heights



A COUNTRY HOUSE *of* RAMBLING LINES

J. FLETCHER STREET, *Architect*



The live-oak is the only evergreen of the genus, but it is the largest and in many ways the most beautiful. One famous specimen shades an area of more than an acre. It is a tree of the South and will not succeed north of Virginia

OAKS AND THE LAWN

A Summing Up of the Oak Family and a Plea for Its More Extensive Use in Landscaping Work—The Twelve Best American Species

ARCHIBALD RUTLEDGE

OF the three hundred species of oaks known to science, some fifty-five are native to America, and a few European species have been successfully introduced. Whether considered from the artistic standpoint of its beauty, or from the economic side of its timber value, the genus Oak is unsurpassed in the great family of trees. In the constant struggle for ascendancy which is continually going on in the forest, the oak is an aggressive competitor. Oaks are admirable, too, in that they will grow in practically any situation and on any kind of soil. Whether the conditions be moist or dry, cold, temperate or tropical, fertile or sterile, at low altitudes or as high up as the timber line extends, oaks will grow.

Every lawn whose extent will permit of the planting of large trees should have its oaks. Some lovers of trees have selected the sites of their country homes in groves of virgin oak, which naturally form one of the chief glories of their estates. But oaks can be transplanted without difficulty, and every man can grow his own grove. Moreover, to its natural beauty will be added the pleasure of watching the grove develop year by year.

Transplanting

While the nature of the oak's rooting system makes transplanting somewhat uncertain, it can safely be done with the proper exercise of care and patience. All oaks have immense taproots; a large part of the growth of the first two years of an oak's life is concentrated in the development of its root system. Among the most desirable species for the lawn, such as the white oak and the pin oak, seedlings more than seven years old cannot be transplanted with certainty. It is always wiser to plant younger trees whose roots have been in no way impaired, than to set in older ones whose roots have been injured. The great essential to be considered is that no time be lost in growth, and none is likely if the roots are kept intact.

When and How to Plant

Oaks may be transplanted either in the late fall or the early spring—preferably during the latter period. There should be no artificial fertilizer of any kind placed in the holes in which the young trees are set. The soil should be well pulverized, but not enriched. The oaks should be set at a depth slightly below that from which they have been lifted. It is an advantage to retain about the roots, if possible, some of the soil in which the tree was rooted. After setting, a mulch of old manure about the tree will conserve valuable moisture.

Several primary considerations are demanded when one considers planting oaks on the lawn. The chief of these is the space available. Though they take many years to attain their growth, oaks will eventually develop to immense size in situations which are favorable. The white oak, for example, attains a height of 140′ and a diameter of 8′; the Spanish oak and the bur oak will grow even larger; while the live-oak of the South attains a diameter of 10′ and 12′. The famous Peachtree Oak of Charleston County, South Carolina, shades an area of more than an acre of land. Oaks in a close stand will, of course, develop very tall trunks; those in an open situation extend their growth laterally as well as vertically. However, small groups of oaks, such as are highly decorative on the lawn, if afforded abundant light and air from some directions, will develop on the outside the characteristic lateral branches.

All lateral growth can be controlled by trimming the trees when young and thus forcing up their crowns. By this encouragement of top growth, the shape of any oak can be somewhat adapted to the extent of the lawn which it occupies. But it must be remembered that after a certain height has been reached, trimming the lateral branches of an oak will detract from the tree's natural grace and beauty, and probably also from the vigor of its normal development.

In general, unless the trees are set in groups or small groves or in a row to border an avenue, a distance of from 30′ to 40′ should separate oaks on the lawn. Where the space is available, a greater distance would be advantageous in the case of the larger species. The most superb oaks are usually solitary specimens, standing at some distance from other trees.

The Finest American Oaks

The chief American kinds which are highly valuable for lawn planting are the live-oak, white oak, pin oak, scarlet oak, black oak, post oak, bur oak, yellow oak, chestnut oak,

(*Continued on page* 66)



Buckly

A LITTLE PORTFOLIO *of* GOOD INTERIORS

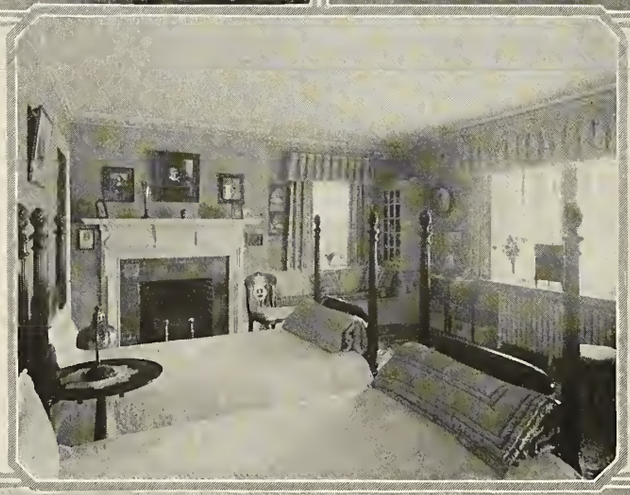
Before building it is often possible to figure the exact position for the furniture. This forethought usually produces groupings that give the air of permanence and satisfaction. In the library above a place was created for the Colonial secretary, and it fits in that place exactly. The furniture grouped about it is natural and convenient. Fisher, Ripley & LaBoutellier, architects



Contrast of wall treatments for dining rooms is shown in these two photographs. Here the walls are rough plaster, the windows deep set, and wrought iron has been used for fixtures. Robert R. McGoodwin, architect



The walls in this dining room are paneled and painted, lending the room that simple formality that serves so well as a background. The mantel is an enriching touch. Paul R. Allen was the architect. W. & J. Sloane, decorators

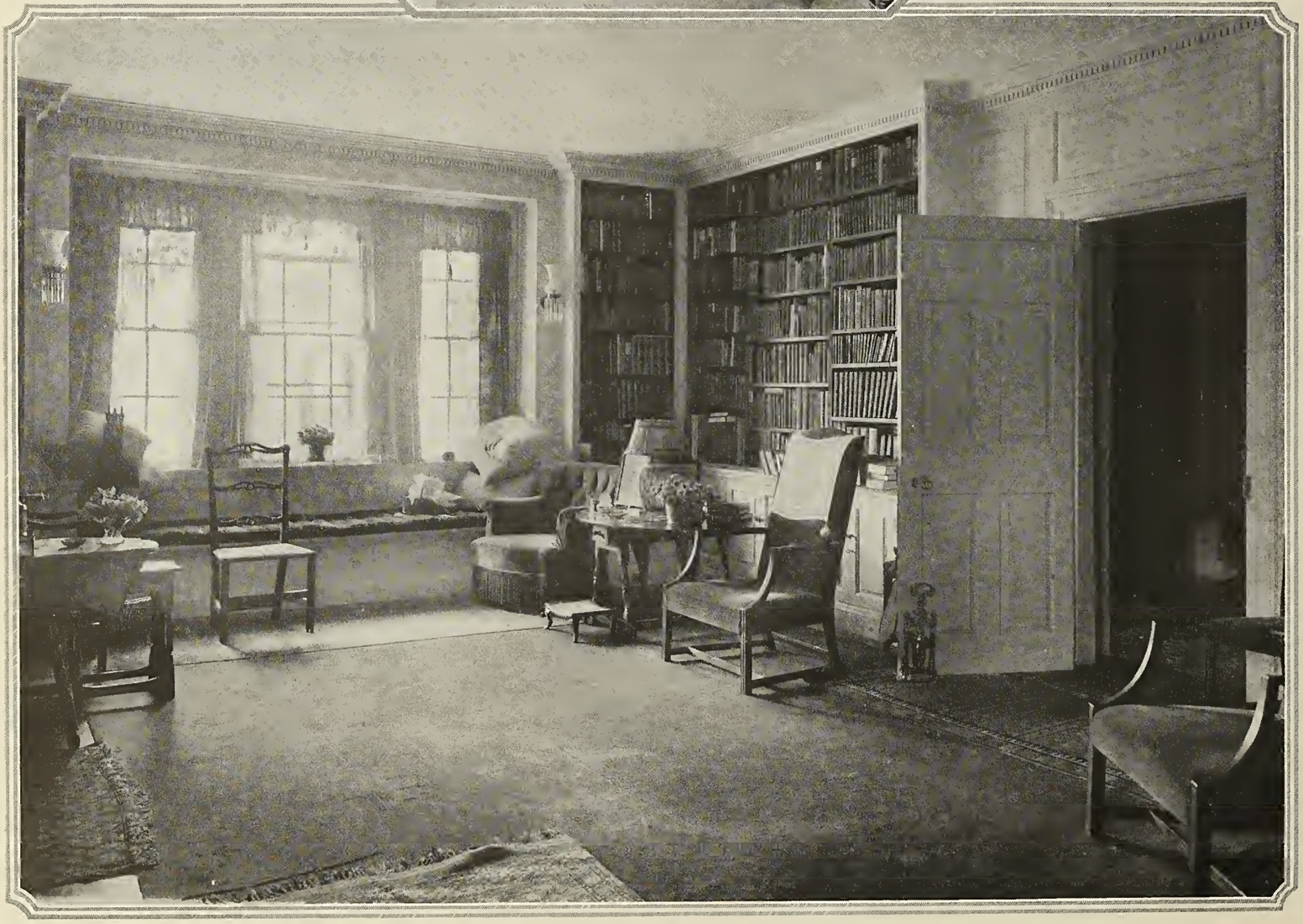


Wallace

The right kind of valance will "make" a bedroom. Here it is of striped and flowered chintz in pleats. The colors are gray, ivory and soft old rose. The rugs are blue and the walls papered gray. Duhring, Okie & Ziegler, architects

Books are very decorative objects. But because of their variety of colored bindings the surrounding should be simple and the accessories few. This principle has been successfully followed in the library below. Fisher, Ripley & LaBoutellier, architects

Buckly





Buckly

An interesting finish has been given the walls in this living room. They give the appearance of old plaster that has been painted and repainted until they are thick with pigment and uneven. The rugs are Chinese in blue and yellow and the draperies yellow and lavender. Putnam & Cox, architects

Among its many purposes white wood paneling serves as a silhouette ground for furniture. Rich in itself, it adds value to anything placed against it or close by. This is excellently illustrated in the drawing room corner below, where walls play foils to furniture. Fisher, Ripley & LaBoutellier, architects



Buckly



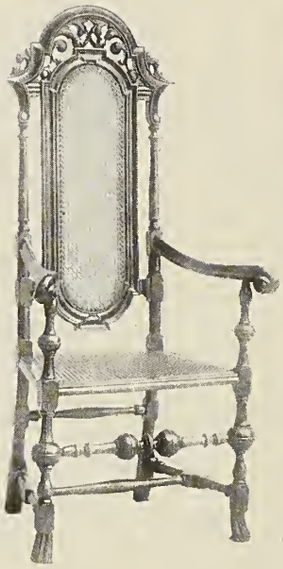
After Chippendale's Chinese manner is this solid mahogany ladder back chair with channeled legs



An Elizabethan panel back chair with the date 1670 in the upper panel is reproduced



Contemporary petit point needlework in reproduction covers this typically Queen Anne chair



A Stuart chair (left) with panel of cane work and the so-called Spanish foot



A William and Mary type (right) with pierced carving in back splat and cane panel



A Queen Anne chair of the richly carved style, fish scale motif on back splat and swan's neck arms

PERIOD CHAIRS IN REPRODUCTION

Part of the editorial purpose of House & Garden *is to serve as a news agency for things appertaining to the house and grounds. Each month will be shown on this page the latest designs in furniture. By the time the magazine reaches you, the articles will be on display in the shops. The address of the nearest dealer can be had by applying to the Information Service, 19 West 44th St., New York City*



Lacquered Queen Anne furniture is well represented by this chair decorated in Chinese manner



Characteristically straight legs mark the upholstered Chinese Chippendale chair to the left



An interesting by-product of the chair designer's art is a window seat with Queen Anne backs and cabriole legs



At the right is a shield back Hepplewhite with concave seat, of late Georgian gracefulness



Interlaced strapwork back, carved cabriole legs, claw and ball feet. A high backed mahogany Chippendale



The French manner of Chippendale is here evidenced in the cabriole legs, claw and ball feet, and interlaced back



Somewhat rococco carved splat back, carved cabriole legs with claw and ball feet—distinctly Queen Anne



A modern adaptation which tells us of the stately dignity of the formal chairs of Renaissance Italy

CONSULTING AN ARCHITECT

What an Architect Is and What He Is Not — Costs and These Times — The Things to Expect from Your Architect and the Things He Is To Expect from You

H. F. SEDGWICK



MOST home builders are convinced of the necessity for employing an architect. But I doubt if it can be said that most home builders are fully aware of what they should expect from their architect and what their architect is entitled to look for from them.

First of all, let us rid ourselves of some common prejudices.

THE architect is not merely a super-draftsman who takes the client's rough ideas and perfects them in blue prints for a builder. If he were nothing more than that the profession would have ceased to exist ages ago.

The architect is not an expensive luxury restricted to the rich man who can afford to pay high fees for services rendered. He does exact a fee—the architect must live—but in the end he saves more than he costs. One dollar wisely invested may save you the loss of twenty dollars invested unwisely. The fee saved on the beginning of the house may prove a loss when the house must be finished to your satisfaction by an architect. In other words, the question of whether you shall employ an architect or not resolves itself into a matter of wise or unwise investment.

The purpose of the architect is not to make a client spend more money than he had originally intended, but to direct the expenditure so that a livable house will result, one that the client will be proud to own and the architect proud to show.

THIS insistence on monetary affairs requires an explanation.

A good house—a house good to live in and good to look at—is not to be had without the expenditure of time and effort and money. Time and effort you may not be able to reckon, but the money you must. And there are some serious money matters to be considered before building a house.

It is not possible to build a house today for the sum it would have cost five years ago or even last year. The past decade has seen a steady increase in both the cost of materials and labor. This revision upwards has affected all parts of the country. And it is no use arguing that because Mr. So-and-So's house cost $4,000 five years ago, it can be duplicated for the same this year. The plain, cold fact remains that the house which cost $4,000 five years ago will cost $5,000 today. And I feel safe in saying that $5,000 is the minimum figure for which it is possible to build a house of distinctive architecture and lasting construction today. Bungalows and cottages may be an exception, but there is no exception for the full-fledged, all-year house designed to give commodious quarters to a family. A contractor may put you up a box for less, but he will not be able to build you a house of which you will be proud because of its individuality and fine workmanship.

ONE of the most damnable theories ever perpetrated was the insinuation that houses can be made from piano cases and furniture from barrels, that beautiful little homes that will last through several generations can be run up without skilled designing and supervision and for an insignificant sum.

If you want a good home, you must pay for it—pay for the expert advice of the architect, for his supervision of the work, for his protecting you in the selection of materials and the contractor. It is far better for you to have this understanding about expense at the start. Your decision will measure, in some way, how deep your interest really is in this matter of creating a house worth living in and worth being proud of.

SUPPOSING, then, that you are convinced of the necessity for employing an architect and you are willing to invest the effort and money to create a house worth while, what should you expect from your architect and what shall he expect from you?

You have an idea of the sort of house you would like to build. You feel that this is the sort of architectural environment in which you want to live and bring up your family. These ideas, together with the detailed requirements of your family and the approximate amount you want to spend, will be the things you lay before the architect.

With these three points in mind he will make sketch plans. He will help you visualize that his type of house fits your site and your needs, and what its possibilities are. If you are not satisfied, any number of changes can be made until the exact ideas are set down. Then the working drawings are made up, the builder selected, and the construction commenced.

At this point, just a word of advice. Few houses are finished exactly as originally planned. As the work proceeds you will want some changes. The fewer the changes the better it will be for your purse. The extras often represent an appreciable addition to the estimated cost—extras such as more chimney stacks, more bathtubs and bay windows you did not dream of when the first design was approved. However, your satisfaction is what the architect is aiming to accomplish, and even if the house costs more than you planned, it were wiser for you to be perfectly satisfied. This satisfaction presupposes the use of good materials and good workmanship, and it is up to the architect to see personally that both of these go into the construction of your house.

THE matter of the architect's fee is one on which the layman may be vague. The general rule is six per cent for commercial work in cities and ten per cent for residential work. This is based on the cost of the finished house, and is reasonable enough. A larger percentage may be determined on, or, in some instances, the architect may be paid a lump sum. The architect who charges less than ten either invites watching or is a poor business man.

Payment is usually made in fifths. The custom followed generally is to present a bill for three-fifths when working drawings and specifications have finally been adopted, and the remainder when the work is completed.

In only the rarest instances does the architect handle all the moneys concerned. The contract for building a house is made between the owner and the builder, and the owner pays the builder direct. While the narrowest interpretation of the architect's work is to design a house and assemble its specifications, he is a poor architect indeed who does not superintend the job personally. This protects both owner and architect. In this way the architect carries out his relations with the builder.

IT is a favorite complaint of architects when showing their work to prospective clients to excuse this detail or that on the ground that the client insisted on it being included in the house. This may be the architect's fault or it may be the client's. Mutual concession always makes for cordial results in such matters, although both parties concerned should be ultimately satisfied. As one architect recently expressed it, "The majority of things that people greatly desire are matters of detail. The intensive housekeeper will come in with a dozen plans and photographs of model kitchens, model pantries and the latest approved hygienic kitchen cupboards. In a case like that I do not try to interpose any suggestions at all: I do just what I am told to do."

In the last analysis, the house is yours and not the architect's. If you demand the impossible, it is his duty to protect his reputation by diplomatically showing you the right, and the practical way of doing what you demand.



TREASURE CHESTS *of* FAR CATHAY

Symbols of Materialism though They May Be, There Is About Them Much of the Mystery of the Far East in Medieval Times Original Pieces and Modern Reproductions

MARGARET MEADE



A cash box of ancient Songdo, made of Kui Muk wood and resplendent with brass. The miniature chests above are of red lacquer, brass bound

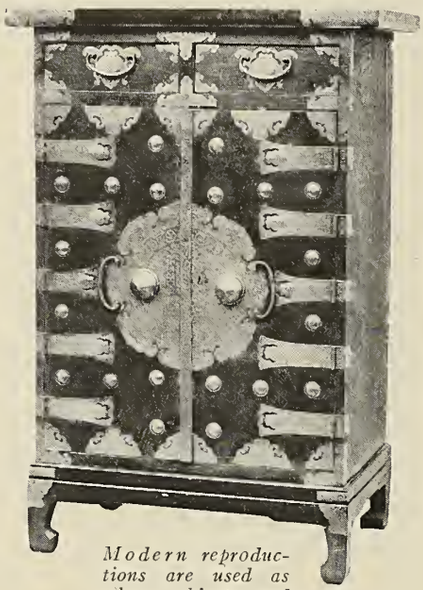
THE sagacious Oriental, whose wisdom is the wisdom of the ages, knows the true value of locks and keys and all the fascinating paraphernalia of secrecy. Although at first thought such things may seem to be veritable symbols of materialism, they have a spiritual worth that is the possession of the elect.

It is not necessary to be lavishly endowed with the goods of this world in order to need a treasure chest. We must indeed be poor in fact and in imagination, not to have some cherished belonging that we guard jealously from alien eyes and hands. Put that possession behind the protection of locks and keys, hide it within a secret drawer, and it assumes a newer importance. A romantic interest attaches to it, and we carry about with us the delicious consciousness of a secret. The love of mystery is elemental and eternal. Just as children torment each other by hinting of "secrets" which they could tell if only they would, the lure of the unknown is the motive that prompts half of human action.

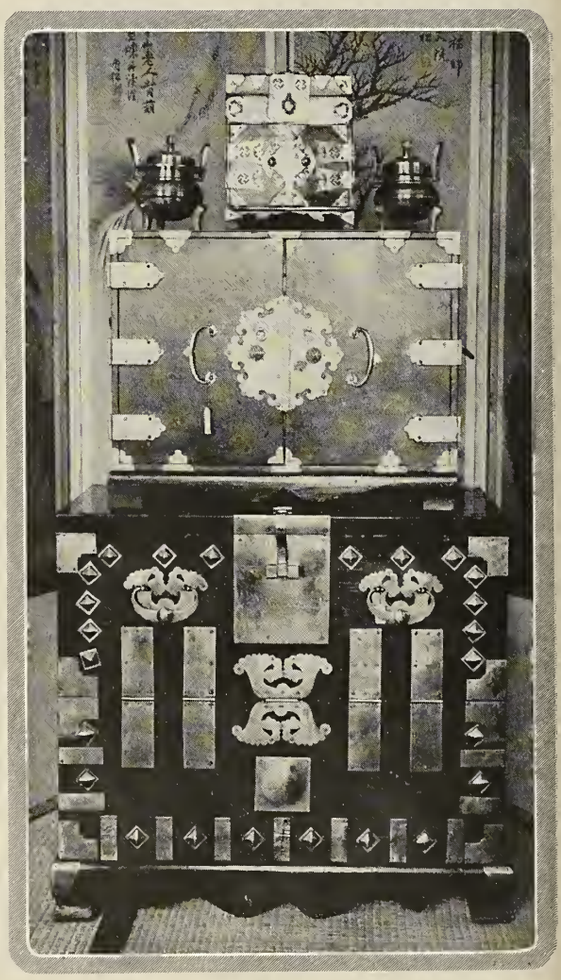
Centuries before the Roman legions had landed on the dreary coast of Britain, and found it peopled with half-naked barbarians, there was a civilization in the Far East that was already old. The traditions of China were even then venerable, and its suave and cultured people were skilled in arts that the rest of the world was just beginning to understand. Perhaps it is the immensely ancient lineage, or perhaps it is the native genius of the Oriental mind, but of all those who deal in mystery, there is none so cunning, so baffling and so alluring as the Chinese. Who but a Chinaman could have made the first of those treasure chests which add to the bare fact of protection all the pomp and circumstance of polished brass and symbolic inscription? The Chinese are a ceremonious people, with a fondness for the intricacies of etiquette and form, and they went about the guarding of their treasures with the same elaborate nicety which characterized their weddings, philosophy and religion.

Strictly speaking, these chests and treasure boxes should be called Korean, for they were originally made in that peninsula. But though the Koreans are said to be

(*Continued on p.* 70)



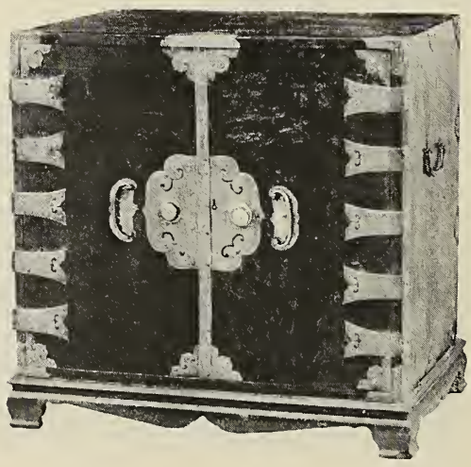
Modern reproductions are used as silver cabinets and other like pieces



On the old Korean cash box rests a Songdo cabinet surmounted by a red lacquer dressing box. Flanking the last are two incense burners



Pieces made today embody the wood and brasswork of the originals



A reproduction in which engraved brasswork is seen at its best

CONVENIENT DEVICES FOR THE HOUSE

Whether a house costs a thousand or a hundred thousand, it's the little things that count and make you like it or dislike it. It's not the Queen Anne this or the Renaissance that or a Pompeian something else; it's the kitchen sink and the bedroom closet and the garbage can that make or mar a happy home. These and a lot of other little things should have as much consideration in the planning of the house as the pergola and the living room fireplace and the front stairs. Here are shown six of these necessary devices. Watch this page for such ideas in housebuilding.





IT is not such a small matter as some of the others, but perhaps you dislike a screen door. In one of the recent houses where the architect and the owner have worked out so many little conveniences and comforts, the screen door has been eliminated. The upper half of the front door is composed of wrought iron spindles. The spindles are split and a wire screen fitted between them. Inside there is a sash door which may be opened or closed at will. When open, it allows free passage of the air, and it is possible to speak to anyone through the spindles. When closed, it makes practically a solid door. At either side of the door is a smaller sash door covering a similar set of spindles with a screen set through the center. The whole makes a handsome front entrance, free from the detractions of the ordinary screen door.

This principle has long since been applied to the entrance doors of more pretentious houses where bronze or wrought iron is used for the grilles. By making the spindles of iron the smaller house has a door that is just as burglar-proof as doors of the larger house.

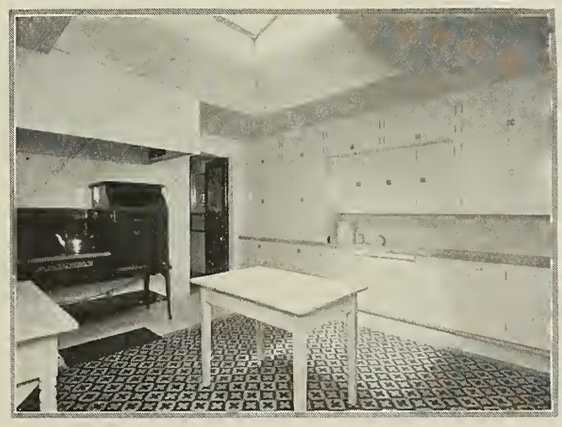


WHY should it be necessary for the maid to answer the bell when it is only the postman or a laundry boy delivering mail or packages? To save her steps, and to assure delivery when the family is absent, has been made a chute in the outer kitchen wall. The mail drops into a box in the wall, and the box opens from the inside with a sliding panel. Apropos of this, there is a foolproof box that is being manufactured for the kitchen door, which permits large packages to be slid in from the outside, the door clicks back in place, and the package cannot be taken until the door is unlocked from the inside. The principle works the other way, of course, and packages can be put in from the inside.





A FLUSH-FINISH kitchen cupboard door is easier to keep clean than one with panels. If so made that it extends below the lowest shelf, instead of fitting across the upper edge, it keeps out the dust. The placing of cupboards is a matter of individual preference and should be based on individual conditions and needs. The kitchen in which this feature is shown faces the north and has no room above it. To insure light, there is a stationary, waterproof skylight. Ventilation is given by a louvre on one side.

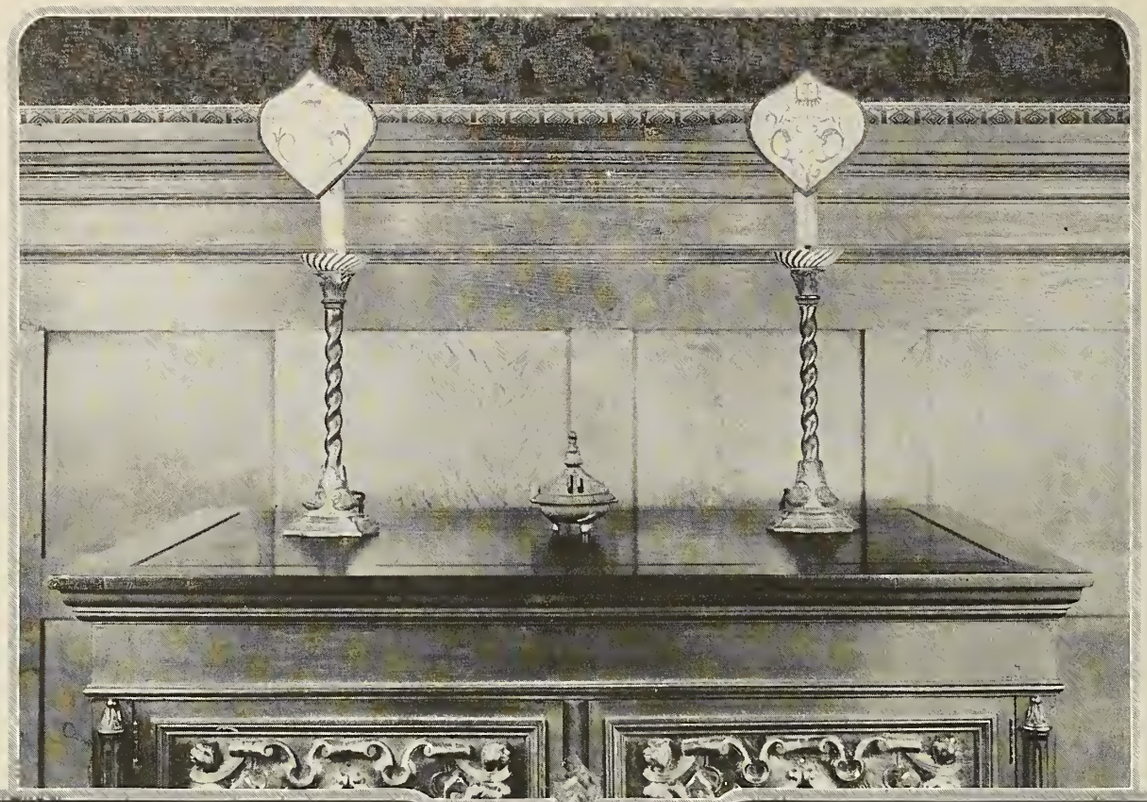


AN unusually convenient cupboard for the average kitchen for everyday utensils and cooking ingredients is one against the wall at a height where everything in it can be seen at a glance and reached without tiptoeing or squatting. The one shown is about 7′ long, 2′ high and 15″ deep, with two shelves the entire length and two sets of doors. In one side are the cooking dishes and the ingredients most used. In the other are kettles, griddles, skillets, pie and cake tins, pans, collanders—all the common utensils. Under the cupboard is room for a table, convenient for mixing. If the doors of this cupboard were flush finish and swung so that they extended below the lower shelf, it would be quite ideal. It eliminates in this kitchen the cupboards under sink and drain boards, in which one gropes in the dark with bent back and strained legs. The dimensions given suit this particular kitchen and this particular family, and may be varied for the next. The finish is enamel paint that can be readily washed down. The shelves should be removable for the occasional scrubbing and sun bath.

THE ice man need never set foot inside the house. This has been proven by a woman who added her brains to the brains of her architect. A hole was cut in the back of a portable icebox and another hole in the wall of the kitchen pantry. A door was fitted to the hole in the box and another to the wall outside. Below the door are three cement steps and a small platform by which to reach these doors. The ice man slips in from the street, deposits his ice in the box and slips out again, and no one is the wiser or the crosser for his coming. The space under the flat form can be used for a box to hold the garbage can. Or, if one wishes to be more up to date, a garbage can may be sunk in the ground.

A BUILT-IN dressing table should be placed immediately under a row of windows. The base of the windows can be a mirror in which can be seen the slightest fuzz to be shaved or the tiniest new wrinkle to be combated. A mirror in the door of a small cupboard at each side of the dressing table may, by opening the door, serve the purpose of a hand mirror. Electric lights are so placed that the mirrors are as satisfactory by night as by day. In this room is the same type of flush finish door as in the kitchen opposite.





On the right are hand-carved polychrome candlesticks with shell cups and painted parchment shields. They are fitted for electricity, and must be specially ordered. About 12″ high, $25 each; 7 to 10 days to order. The little iron incense burner has an old design of Chinese figures. $3.50

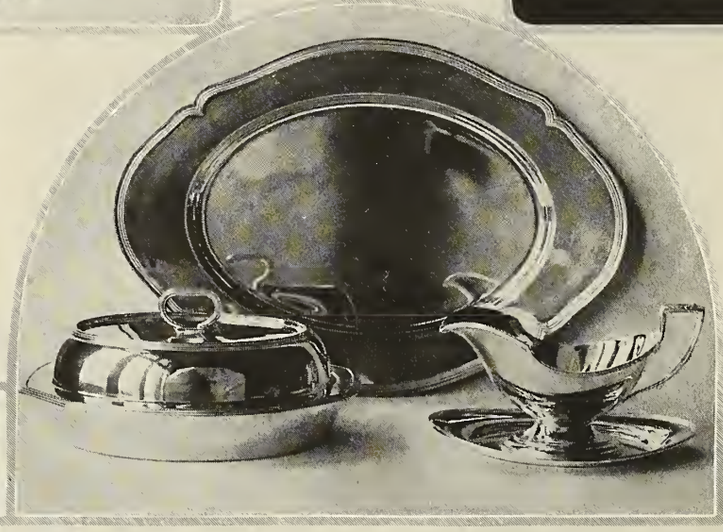
A Chinese wall bracket with mirror and candle is shown in the center of the page. It is finished in dull gilt and has full electrical equipment 29″ high, $27.50 per pair



Above, a brass Colonial candlestick, 18″ high, $12 a pair; brass flower urn, 8″ high, $3; Venetian glass bowl, amber and blue, diameter 12″, $10

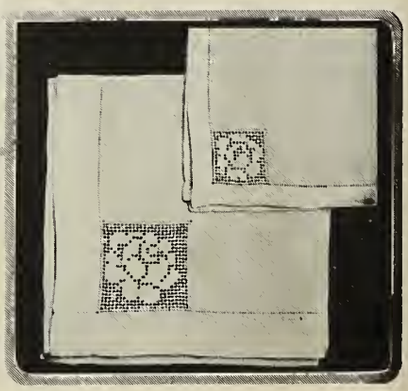
Rock crystal goblets may be had for $15.75 a dozen, finger bowls for $21.45 and plates at $22.85. Other pieces to match at corresponding prices

Fine linen towels, with Porto Rican hand drawnwork, measuring 24½″ by 15¼″ and 40″ by 24″ respectively, the former priced at $1.75, the latter at $5.75



Linen luncheon cloth with Porto Rican hand drawnwork in four corners, 36″ square, $6.50. Napkins to match, 12″ square, $12 per dozen





Reproduced in silver plate from an old Colonial design is a meat platter 16″ long, $23. There are also a gravy boat and tray, $16 and $6.50 respectively, and vegetable dish, $24

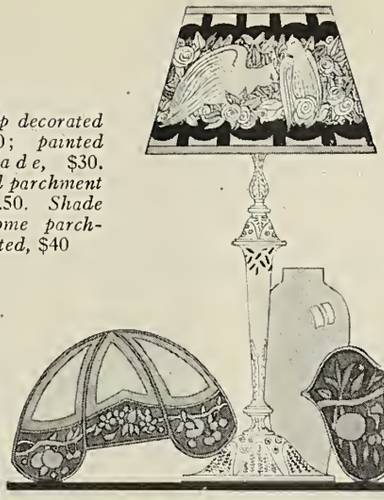
SEEN IN THE SHOPS

The shops are scattered over half a dozen cities, but that does not deter the shoppers from supplying what you select. Address the Shopping Service of House & Garden, *19 West 44th Street, New York City*



English china: service plates, $17 a dozen; dessert, $12; bread and butter, $7.50, after dinner coffees, $9

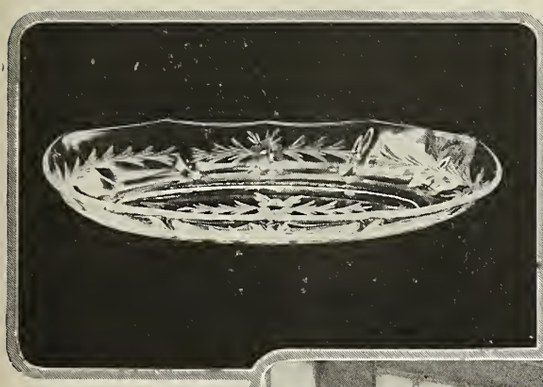
Dark green lamp decorated in colors, $30; painted parchment shade, $30. Shield of painted parchment to the right, $7.50. Shade at left of chrome parchment decorated, $40



In center below, mayonnaise or whipped cream set of engraved crystal — the bowl priced at $4.25 and the plate at $4.50. Bowl 6″ in diameter, and the plate 8″ in diameter



Charming French china from a dinner service of 100 pieces. Limited number of sets. It comes for $28.50







Engraved crystal is very much the fashion these days, and the graceful celery tray shown above is only one of numerous lovely patterns. It represents a most unusual value, since its price is only $1.50. The tray is 11″ in length



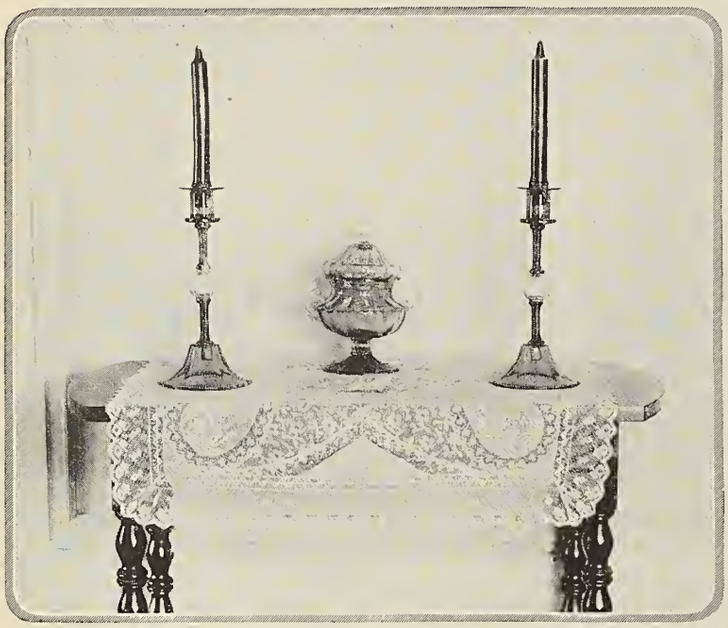
Beautifully engraved and mounted in sterling silver is this crystal cracker and cheese server, which may also be used for cake and bonbons. 10″ by 11″. With detachable handle of wicker and Sheffield plate, $10.75. Handle separately, $3

Wainscotted wall and brocaded drapery display the intrinsic beauty of an Italian lantern of wrought iron painted in polychrome with a band of dull blue velvet in the center of the standard. The parchment slides have a black ground illuminated in orange, greens and blues. Graceful leaves of wrought iron hold the lamp in place. It is fitted with a candle and electric wires, and priced at $45 complete

LACE *in* INTERIOR DECORATION

Appropriate Uses of a Material Which too Often Is Entirely Overlooked or Applied without Regard for Its Limitations and Possibilities

AGNES FOSTER WRIGHT



The delicacy and refinement of Normandy lace make it especially appropriate where the setting is dainty

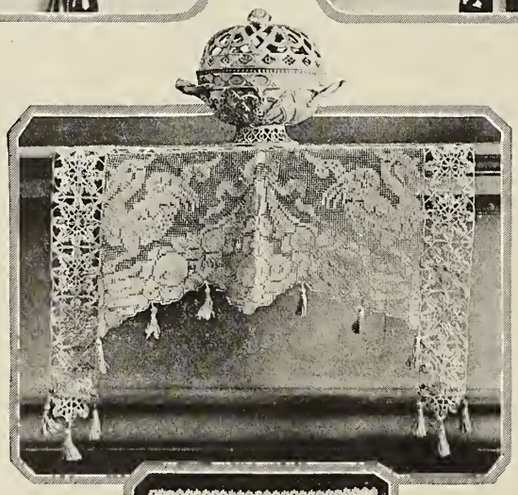


A quite different effect in the table cover is achieved when antique lace in deep ecru is appliquéd on linen scrim

LOVELY flowers and lovelier lace, small, unimportant details, are in reality the most important details of all to the true homemaker. It is curious how indicative of the house these accessories are. Perhaps it is because laces—real laces, with which we are alone concerned here—are usually made by women, and one gets the underlying spirit of femininity through them.

There are many possible appropriate uses of lace and lace and linen which are either overlooked by the housekeeper or badly done. One of the greatest mistakes is to put pure white (dead white, it is appropriately called) in a room. Dead white can be used only in an interior of ultra-modern coloring where pure colors without any neutralization are employed. The charming Quaker tradition of three things being irrevocably white—the table, the bed and the bride—has beautiful spirit but is not always so charming in reality. A bride, yes. That tradition at least let us cling to. And with the exception of the dining room done in an old English or Italian period, I should strongly advise white damask, but on the bed the soft tones of deep cream linen and lace, or quaint cretonne or crisp taffeta are very much more advisable.

One should soften and enrich an interior by the use of toned lace which presumably, or in reality, has grown creamy with age. Linen is not naturally white; it has a lovely soft beige tone. From the almost yellowish cream of old Normandy lace to the grayish tan of antique Arabic lace, the colors blend with the tone of linen.



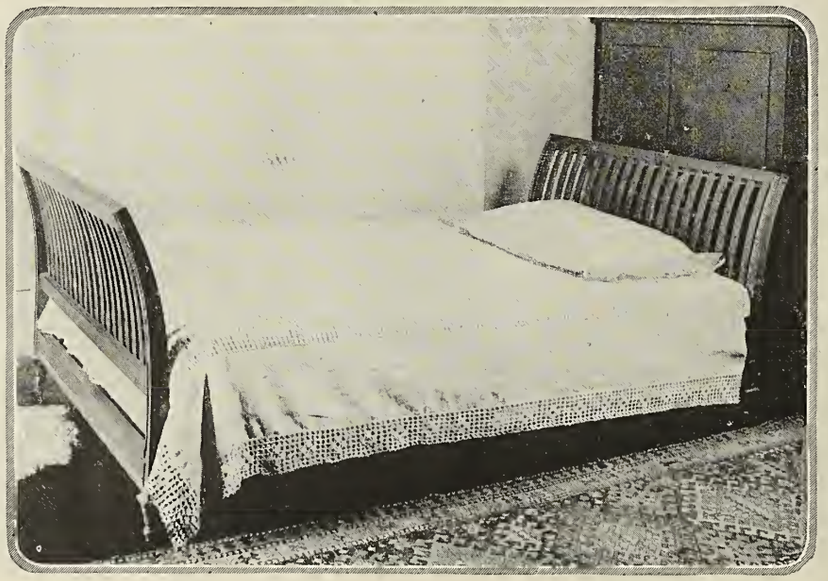
An altar cloth of filet can well be stretched across the mantel, hanging down as was originally intended



Purely as a wall ornament, fine lace has its uses. This piece of Viennese filet is mounted on dark colored velvet

One point which should be observed in the use of lace as part of interior decorating is that it be real. However small the piece, let it be handmade. One can always pick up an inexpensive length at one of the counters which can be made up with some loosely woven crash and simple stitches into an attractive and original table cover. One of the loveliest covers I have seen is made from a thin, loosely-woven gauze, very dark in tone, and on this is sewn a thin coarse mesh insertion of very dark, deep beige color. On each corner is a long tassel made from linen carpet thread, and under the whole is a piece of soft bronze sateen. This as a table cover in a brown and blue-green living room is suitable and charming, as well as individual and inexpensive. The same idea can be carried out for a dining table cover. In an informal dining room or in a room where an Italian or Spanish refectory table is used one will not find white damask particularly appropriate for an oak or walnut table. If the dining table is painted, the cloth can be laid directly on the table, the color showing through, as the mesh of both linen and lace is coarse enough to permit it.

Filet, especially the larger



An ecru lace and linen bed spread combines well with the antique lace and linen pillow cover

mesh Italian and Spanish filet, is charming when combined with a loosely woven linen and used for a dining table cover. If possible, select an oblong piece which will do as a center table decoration and then add linen on the ends and sides, finishing off with a narrow lace edge and handsome tassels. This furnishes enough space for service dishes and silver being laid directly on the linen, and when the inevitable spotting happens, the linen, not the more valuable lace, suffers from scrubbing. Also this kind of cover is much less distracting than the usual cover of square and oblong and round inserts laid helter-skelter in the linen. One continually endeavors to make a geometric problem of it.

The sateen undercover for these cloths can be changed, of course, to suit the color of the dishes or table decorations. With a gold and white, or gold, blue and white dinner service, a soft sateen undercloth of yellow adds to the general richness, particularly if an amber colored glass compote is used as center decoration.

The Cover as a Whole

Not only should the linen be of a suitable color and texture for the lace, but the whole article should be appropriate to the room in which it is used. In a dainty bedroom soft Normandy lace covers are the loveliest possible. The color is rich and the lace and embroidery are delicate and refined. As a less expensive substitute, Cluny, fine filet, Torchon and fine Irish crochet may be used. Bureau and bedside table covers can be made with two filet oblongs inserted in either end of a piece of linen, and edged with narrow pointed filet. The undecorated central space will thus be left for the toilet articles. Pin-cushion covers, made so that they may be easily slipped off and laundered, give a touch of daintiness to a bedroom. Table and bureau covers should always be washable. For that reason silk or cretonne covers are inadvisable. Just as one can smarten up one's toilette with a pair of white gloves, so can a bedroom be freshened by using well laundered linen and lace covers on the tables and dressers.

Attractive bed spreads are being made from wide insertions of very heavy coarse crochet lace and strips of heavy, coarse linen. The linen should be of similar texture to the lace, and both preferably be deep ivory or ecru.

Lace in combination with this heavy linen is effective as a library or living room table runner if made with old-fashioned macramé. It is heavy enough to suit the furniture and conventional enough to have real style. The ends could be finished with long rich tassels, at the head of which a quaint Italian "motto" bead would give a touch of color. Such small touches lift an accessory from the ordinary to the interesting and individual. Dark blue linen lace on ecru linen, with the additional touch of a few odd-patterned stitches makes an interesting and suitable cover for a dining room buffet or serving table, especially if the dining room is furnished in blue.

Lace for Hanging

An excellent use for a long filet scarf or an altar cloth, such as one picks up in antique shops abroad, is to stretch it across the mantel, letting it hang down, as it did originally on the altar. The pattern will be beautifully silhouetted, especially if the lace is mounted on a smoke valance.

Beautiful lace scarfs may be hung as fabrics or tapestries are hung—purely as wall ornaments. Personally, I feel that they should have a distinct decorative *raison d'être;* that is, they should hang over a mantel as an overmantel ornament similar to a mirror or picture, or over a table or desk. Hung on a plain wall space with no relation to their surroundings, they appear ridiculous. Moreover the lace must be of such interest or value as to justify this display. It must belong to the "objet d'art" class. If the lace itself seems thin and too light, a piece of plain velvet or damask edged with galloon will serve as background, adding color and acting as a frame for the lace. The addition of tassels to the lace will give it a sense of weight. For lace that is too fragile and old or too valuable to use as a table cover, this means of display is especially suitable.

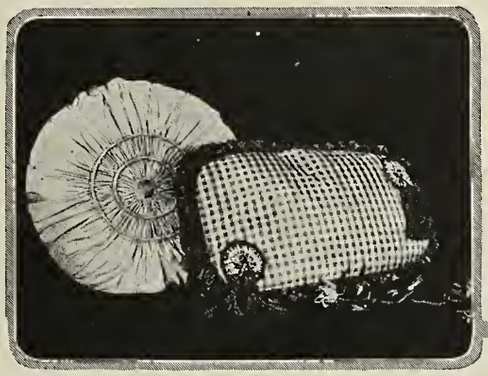
Curtains and Shades

The lavish use of lace on curtains is gradually becoming a thing of the past. Undercurtains are being made of simple striped net or scrim, fineness of quality being substituted for lace trimmings. There are, of course, opportunities in some formal houses to use undercurtains of filet inserts. In this case the window is enriched by the silhouettes of the filet. For the heavy, elaborate overcurtains of lace, so greatly in vogue on the Continent, a soft rich damask or a crisp taffeta is substituted. In every case, with the possible exception of a simple trimmed dotted Swiss curtain, lace curtains should be cream or beige in tone.

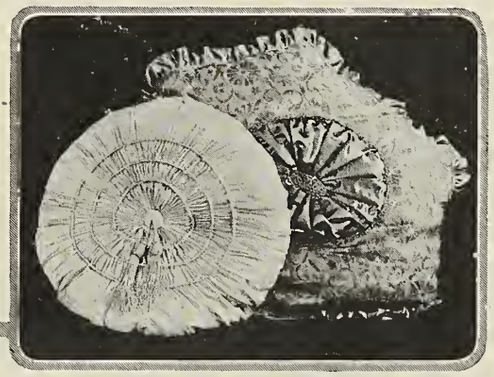
In the boudoir or for center dining table candles, lace shades give much charm and have the advantage of being kept fresh by laundering. Normandy or filet lace is particularly

(*Continued on page* 68)

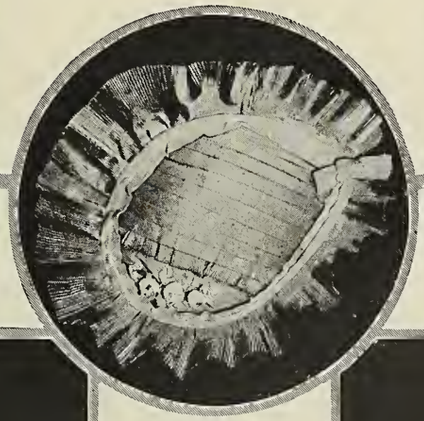
LAST WORDS IN CUSHIONS



Round cushion of heavy blue taffeta, yellow center; $5.50. *Oblong, navy blue and white taffeta, blue taffeta ruching, blue silk tassels;* $30



Right, orange satin, yellow and gold stencilled silk covering, gold binding; $35. *Other, rose, blue or gold Chinese silk, silk tassels;* $3.50



Dull blue taffeta, plaited ruffle and center. Cerise velvet between center and ruffle. Blue, rose and yellow French flowers; $13.50

The names of shops where these cushions can be purchased can be learned from the Shopping Service, 19 West 44th St., New York



Center, rose, gold, blue or black taffeta, colored fruits at end; $6.50. *Right, pink silk, colored flowers;* $7.50. *Left, rose taffeta, blue velvet binding, bright flowers;* $15



Upper, tan and blue striped satin, blue cording; 50", $26.50. *Right, rose, black or blue satin brocade;* $5. *Lower, black satin, gold brocade, gold and black cord and tassels;* $37.50

FABRICS AS WALL COVERINGS

How Canvas, Scrim, Tapestry and Cretonne Can Be Made to Give Individuality and Distinction to a Room

The range of house furnishing and interior decoration is so great that it is practically impossible to exhaust all the subjects and all the problems that arise. There are, for example, dozens of ways to treat the wall—paper, paint, stencil, paneling, mural paintings, mirrors. If your problem is not answered here, write The Information Service, HOUSE & GARDEN, *19 West 44th Street, New York*





A tapestry furnishes a rich background. The furniture placed in front of it should be simple and low in construction. The tapestry is the thing



Fairchild

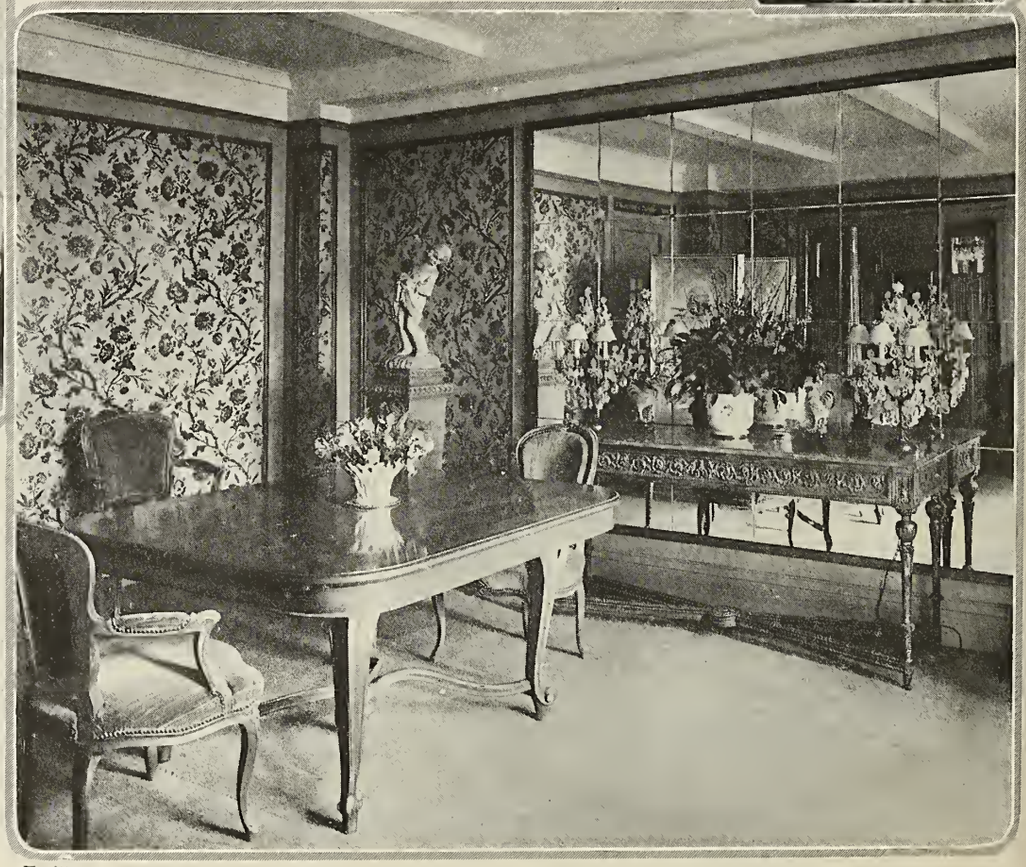
Canvas stretched on the wall as a foundation for a coat of paint and panels made with molding is an effective and inexpensive treatment. Skilled workmanship must be insisted on

The walls of the library to the right were covered with canvas, painted and stencilled with a large design in subdued colors. Above is a frieze of painted leather. W. L. Bottomley, architect



Fairchild

Walls hung with silk, scrim or net in soft folds give an air of great quiet and rest to a room. The wall trim should be exposed here and there to provide relief to the eye. This treatment is not advisable for large rooms. It is best in bedrooms and boudoirs

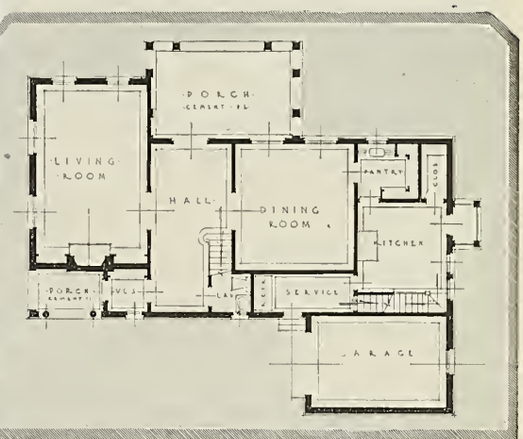


Hewitt

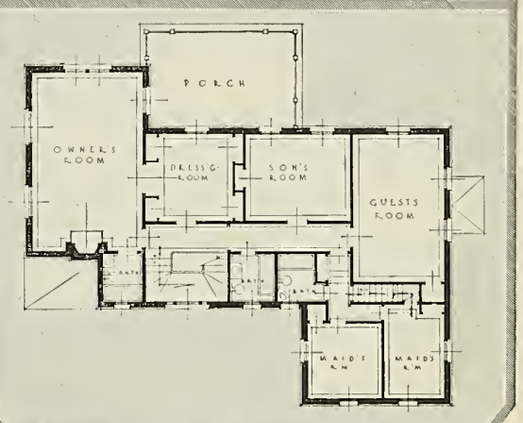
The method of applying cretonne or linen panels is practically the same as that used with canvas; the fabric is stretched on flat, the panel defined with molding and the intervening spaces painted. Here the large built-in mirror is an integral part of the wall



The residence of F. A. Taylor, Esq., Tarrytown, N. Y., has the touch of formality demanded by brick and slate, relieved by white trim, blinds and keystones. Dwight J. Baum, architect

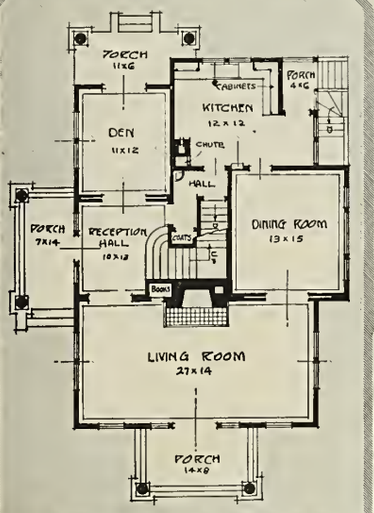


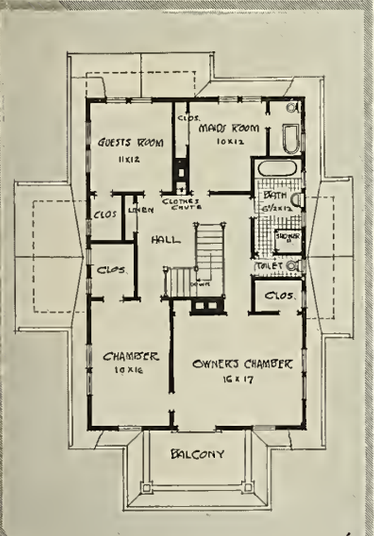
The living room faces the street, affording a degree of privacy to the porch. The garage is well incorporated in the wing. Three baths and six rooms are above



TWO SMALL HOUSES *from* EAST *and* WEST

A complete eight-room Dutch Colonial house for a double end lot is that of O. M. Carrick, Esq., at Interlaken, near Seattle, Washington. The walls are shingled. Designed by N. E. Coles, it cost $5,500



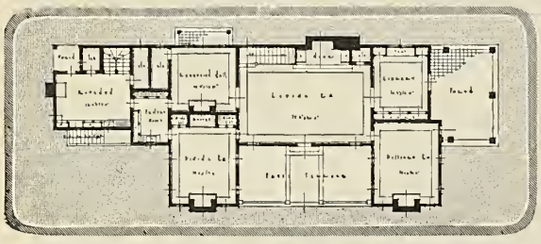


Oak floors are in the main rooms, polished fir in others; tile in bathroom. The interior woodwork is old ivory throughout

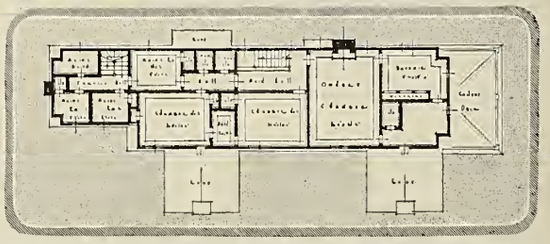




The house has a background of trees that set off the white walls. Chester A. Patterson, architect



THE RESIDENCE *of* GEORGE DICKINSON, *Esq.*, *Tarrytown, New York*



Two ells enclose a paved terrace. All the downstairs rooms have excellent light and ventilation

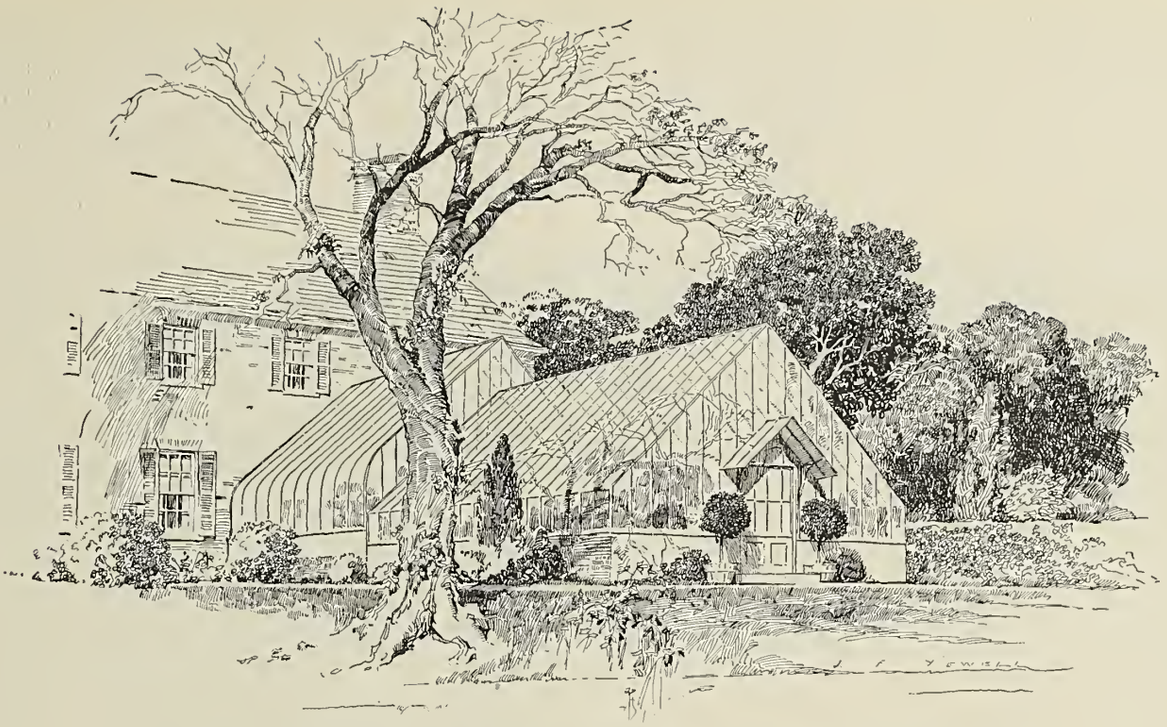
The white wood paneled background of the dining room has color reliefs in fireplace and curtains

Simplicity characterizes the finish of the living room. The plan of the room is open and cheery

Space on the second floor is reserved for large chambers and a good sized servant's wing







The combination conservatory and greenhouse attached to the dwelling and heated from it is always attractive. The ground plan of this one is shown on the following page

DOES THE SMALL GREENHOUSE PAY?

Yes, if You Like Flowers and Fresh Vegetables, and Enjoy Working Among Them the Year Around—The Vital Questions of Cost and Yield

F. F. ROCKWELL

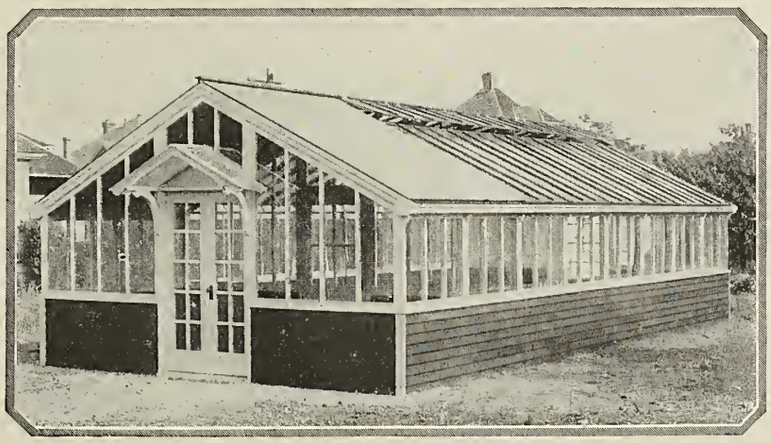
WITH the growth of the garden movement in America there has come, so naturally that its presence has hardly been realized, an equally great interest in keeping the garden growing the year around. We are no longer content to let General Frost, that vandal of the North, sweep down on us without warning and occupy our peaceful garden spots and flower beds, not only destroying the most cherished things, but dictating to us what we may and may not grow to maturity and when we shall grow it.

Does a small greenhouse pay? If you like flowers and fresh vegetables, it does. There is no form of gardening as absorbing as gardening under glass. If you have ever tried it, you know that there and there only can you get on terms of perfect intimacy with your growing plants. You see not only the results of Nature's efforts in working out her problems, as you do in the outdoor garden, but each progressive step is under your close scrutiny—the swelling seeds, the sprouting seedlings, the unfolding seed-leaves, the expanding first true leaves, the mysterious forming of the buds, and the final achievement of cheery souled flowers, when all the world is mantled in snow and hardly a green thing is to be seen.

Watching and helping in the development of these things becomes part of your everyday work. Even the mysteries of root growth and development, as uniform and systematic as that of the plant above ground, will become to a large extent familiar to you. All this intimate knowledge will be of use not only in your gardening indoors, but in your vegetable garden and flower beds as well.

In fact, your little glass house, no matter how small it may be, is a veritable school for gardening in which you become more quickly and more accurately familiar with the methods and the effects of pruning, pinching, disbudding and transplanting, and the use of insecticides—in fact, all the little technicalities of gardening—than you do in your work out-of-doors. It is a school wherein thoughtful attendance has its quick reward in pleasure as well as profit, in learning and in achievement.

As to the pleasure that is stored up in a winter garden, I do not think that I ever met anyone who has done work in a real little greenhouse of his or her own—which is quite different from pottering around and getting things all mussed up in a living room or in some other place that was not suited for gardening—who did not confess to finding it interesting and even more fascinating work than in the garden outdoors. There is, in the first place, something quite enchanting in the realization that you have your own little world, quite independent of the season and the weather, in which you are master and creator. I know of nothing else in grown-up pastimes which comes so near to the unadulterated fun of the play-house period of childhood as having one's own greenhouse. If there is anything more delightful than sitting in the sun and making mud pies, it is potting up a batch of nicely rooted cuttings or transplanting a lot of sturdy young seedlings, in the generous warmth of a sunny little greenhouse on a cold winter's day, when a snow-covered landscape reminds you, whenever you look up, of what you would be missing if you did not have it.



A modern ready-built greenhouse with double glazing. Several types of these ready-to-put-up houses are on the market

Nor are the returns you can get even from a small greenhouse, in the way of things for your table, to be sneezed at. While, in some cases, a small greenhouse might not pay merely as a dollars and cents proposition, nevertheless the vegetables and cut flowers which can be obtained from early fall until nearly midsummer, and the

vegetable plants and flowers which can be started for use in the spring, will total up to a sum that represents in most instances a very good interest on the investment required.

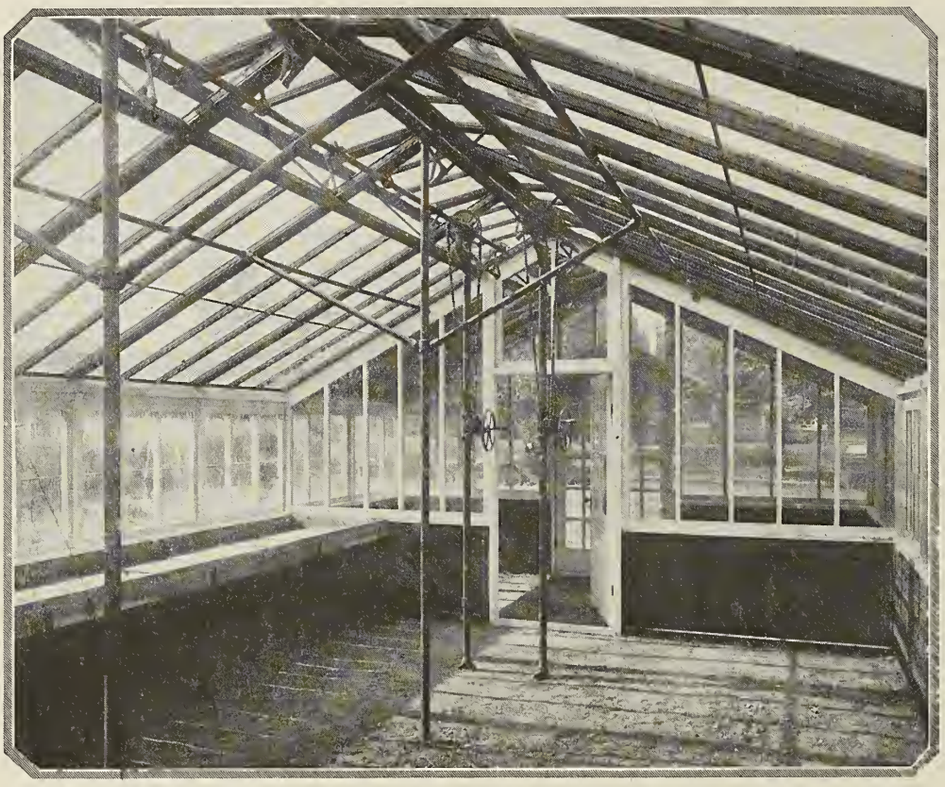
The Cost Consideration

Paradoxical though it may seem, the cost of maintaining a greenhouse of your own has not increased in proportion to most other things during the last ten years or so, in spite of the fact that all building materials have gone up considerably. This is due, first of all, to the fact that improvements in greenhouse construction have made them infinitely more durable than they were formerly. The big expense of a greenhouse used to be not in its first cost, but in its extremely rapid depreciation. One of the old style wooden houses, built by a local carpenter, would need constant fixing up and repairing after the first four or five years. A modern greenhouse, which is practically all made in a factory especially equipped for greenhouse materials, requires a minimum of labor to put up, and will last practically as long as a dwelling house. This improvement in construction has meant an equally important saving in the matter of heating. As soon as a greenhouse begins to get leaky, as the old-fashioned all wood houses very quickly did, the expensive task of trying to heat up all outdoors in order to maintain a living temperature for your plants becomes a necessity.

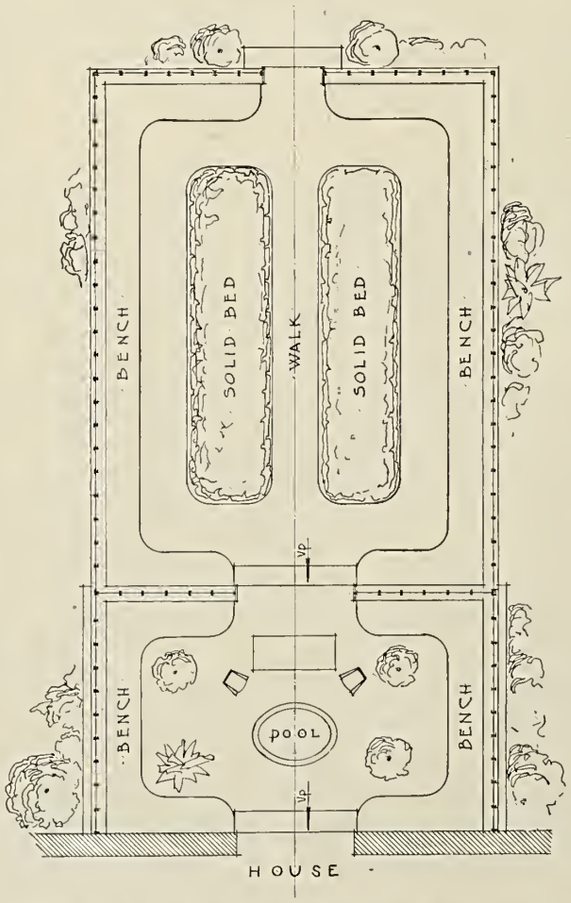
Furthermore, the heating of an attached greenhouse may be made very largely a matter of utilizing a by-product of the house heating system, so that the item of expense is still further cut. With a good house of modern construction, heated from the house heating plant and costing from $500 to $1,000, it is not a difficult matter to produce $150 to $300 worth of vegetables, cut flowers and plants during the year. This is a sum that will compare favorably with the debit items, which consist in the investment, depreciation and slight extra amount of fuel required for heating. As with the small vegetable garden, the thing which makes possible such a favorable showing as this with the small greenhouse is that the labor required is usually a by-product of the owner's time, which would usually not be utilized. In a commercial undertaking of the same nature the item of labor would be one of the largest, if not the largest, of all the costs.

Quality Yield

There is one more point to consider, even from the money side of the question. In comparing cut flowers, such as carnations, violets, snapdragons, mignonette and a score of others that can be easily grown in a moderate temperatured greenhouse, with those from the florist's shop, remember that the former will remain fresh about twice as long. Fresh vegetables which may easily be had in season in the same greenhouse, compared with those you would buy from the grocer, show such a superior quality that a comparison on the cash basis alone does not give anything like a fair trial balance.



The interior of the house pictured at the bottom of the preceding page. The ventilating system is convenient to operate and there is plenty of room to work comfortably



The plan of the conservatory-greenhouse shows a pool, a seat or two, and the regular beds and benches for plants

While, in order to get the biggest money returns from your greenhouse, every square foot of space within its four walls should be utilized for the most intensive gardening possible, nevertheless the greatest returns in pleasure are to be had where the greenhouse is designed with a view to making it a place to live as well as to work or play in. And yet it is only occasionally that one sees a greenhouse designed with this important point considered. Possibly this is because many small greenhouses are modifications of more expensive ones which have been designed for people who have had sun parlors or conservatories in addition to their greenhouses, or else smaller editions of commercial greenhouses. Therefore, the particular advantages which a combination house of this kind offers have been overlooked.

The Attached Greenhouse

The accompanying sketches give a simple suggestion for a small attached greenhouse, planned with the idea of enabling one to enjoy to the full the warmth of summer sunshine, the fragrance of freshly opened flowers, and the good smell of fresh, moist soil, not only while puttering around the greenhouse work, but while reading or sewing or even playing cards or taking afternoon tea! Very little bed or bench room has been cut out. With this arrangement it is possible to have the plants which happen to be at the height of their beauty where they can all be seen and enjoyed together, no matter what the season of the year. While they are being developed, and after they have gone by, they may be kept in the working part of the greenhouse, or under the benches or in the frames, as the necessities of the particular thing in hand may require.

While the drawings show a greenhouse which is attached to the dwelling house at right angles, with a change in the floor level where the living room end or conservatory is partitioned off, the same arrangements may be used even in the simplest kind of an attached greenhouse, or in the lean-to type, as well as in one built at right angles.

When it comes to the more technical matters of the design, material, equipment and heating of the greenhouse one finds in these days a wealth of material to select from, fitted to every requirement.

Too frequently the mistake is made of considering these things before the general plan and purpose of the house have been determined upon. The result is that while one may get a house that is very good of its kind, it is not the kind to give its owner the greatest possible satisfaction. To be sure of getting what you want, have the general plan of your proposed green-

(*Continued on page* 80)

THE LAST RITES *for* THIS YEAR'S GARDEN

Putting on the Winter Mulch, Cleaning Up the Odds and Ends, and Generally Preparing the Grounds and Planting Plots for Freezing Weather

D. R. EDSON



Jackets of clean, long rye straw tied about tender roses will protect them from winter injury

WHEN every frosty morning finds fewer leaves clinging to the already barren looking trees, and fewer of the garden's last lingering flowers, it may seem to the uninitated that Nature has about completed her year's work; that things are drawing to a close and that there is little or nothing more doing.

But "things are not what they seem." For every leaf that drops, you will find, if you look closely, a new bud dwelling under the little brown overcoat that will protect it through the winter. And down under the fallen leaves that have blown about and caught in masses among the dead stalks of the biennials and perennials, and in every nook and hollow in woods and swamp, you will find old roots or little seedlings a few weeks old, or bulbous plants such as Jack-in-the-pulpit or Solomon's Seal and the tropical looking "skunk cabbage," tucked away safely for the winter. Every hedgerow and field is full at this season not only of interest but also of information; of lessons which the wideawake gardener can hardly help taking to heart, and which will give him many good pointers for the more artificial work to be done at home. Hardly a move that Nature makes in swamp, field, woods or by the roadside that does not hold a kernel of information for the open eye. And that, of course, is the only kind of an eye for a good gardener to carry about with him!

Garden Sanitation

There is, however, one thing in which the gardener can make a decided improvement on Nature's methods: that is, in the matter of garden sanitation. For the old Dame herself does not worry much about insects and diseases, trusting rather to the survival of the fittest to keep things going. What the gardener may think the fittest from his point of view, however, is often the vegetable or flower which proves especially susceptible to injury from these sources. Therefore, if he would succeed with them, artificial assistance is necessary — and cleanliness has proved as desirable in the garden as it is in the home. The great majority of insect and disease troubles are carried over from year to year in the form of dormant or hibernating life or in eggs or disease spores that find a lodging in the fallen leaves or the old stalks, flowers or fruits in the garden and scattered around the grounds.

One of the most important things to be attended to, therefore, in the final garden clean-up is to make a careful search for any traces of disease and for every possible hiding place for hibernating insects. All suspicious material should be carefully gathered up and burned. One of the greatest mistakes that can be made is to use all the late garden refuse indiscriminately for the compost heap, as is often done. A general fall pruning, with such sanitation in view, will often prove a great help in controlling diseases of all kinds. It will not take long to go over

(*Continued on page* 72)



With slender evergreens, much of the breakage caused by snow can be avoided by tying



Evergreen boughs as a winter protection for perennial beds or even shrubbery plantings can often be used



The winter ground mulch is a necessity for many shrubs to prevent alternate freezing and thawing



Do not apply the mulch until the ground is frozen. Its purpose is to protect from sun, not cold

November — THE GARDENER'S KALENDAR — Eleventh Month



Grape pruning is in order now rather than in the spring, to avoid bleeding



Root vegetables may be stored in a well drained trench



Dahlia tops should be cut 6" above the roots and the latter stored



The asparagus tops should be cut off and the bed given a good mulch of manure



Protect your tender evergreens by strawing in or covering them with pieces of burlap



In putting on the strawberry mulch take care not to cover the plants' crowns

SUNDAY	**This Kalendar of the gardener's labors is aimed as a reminder for undertaking all his tasks in season. It is fitted to the latitude of the Middle States, but its service should be available for the whole country if it be remembered that for every one hundred miles north or south there is a difference of from five to seven days later or earlier in performing garden operations. The dates given are, of course, for an average season.**	4. It is always a good practice with old perennial borders to be sure that the plants are properly labeled before applying a winter mulch. This helps when it comes to doing the spring work.	11. Cabbage can also be stored for the winter. Place in trenches, head down, with the earth mounted up over them. When doing this, never cut the cabbage, but pull it out from the ground by the roots.	18. Cane fruits are very tender. The easiest method to protect them is to lay them on the ground and bury them with a few inches of earth, applying a good mulch of some sort over this.	25. Formal evergreens, such as junipers, are ofttimes damaged from the weight of snows. This can easily be prevented by tying the trees together with a rope of straw or a piece of heavy cord.	
MONDAY		5. You can set out asparagus in fall. It must be heavily mulched, however, as asparagus is a permanent crop and its long life depends upon how thoroughly you prepare your ground.	12. Celery should now be stored for the winter, as heavy freezing is apt to make the stalks pithy. Put it upright in trenches outdoors and protect by heavy covering of leaves or other litter.	19. All outside water systems and faucets should be turned off to prevent damage from freezing. Marble work of all kinds should be covered and vases turned over to prevent their filling and freezing.	26. To protect tender roses over the winter, it is a good practice to draw the soil up thoroughly around the roots of the plants, mulching thoroughly with leaves or litter. Very tender plants can be strawed.	
TUESDAY	*Tonight the winds begin to rise* *And roar from yonder dripping day* *The last red leaf is whirl'd away,* *The rooks are blown across the skies;*	6. After the frost has destroyed the young growth and tender garden vegetables there is still lots of salvage. Lima beans should be picked and shelled, and corn cut on the stalk and stored.	13. After all the vegetables are in winter quarters, the garden should be given a thorough cleaning. Bean poles and tomato trellises should be put away. Burn the pea brush and vegetable tops.	20. Don't burn your leaves. They are one of the best fertilizers you can get when properly rotted by placing in a pile. Make a practice of raking them and stack in some out-of-the-way corner.	**27. All trees,** especially fruit trees, should be sprayed now to kill San José scale. All shriveled fruit should also be removed from the trees. The trunks and heavy branches should be whitewashed.	
WEDNESDAY	*The forest crack'd, the waters curl'd,* *The cattle huddled on the lea;* *And wildly dash'd on tower and tree* *The sunbeam strikes along the world.* —TENNYSON.	7. Dahlias must be put away. Dig the bulbs and leave them in the sun for a few days. Then they may be stored in a dry cellar, covering them with sand to prevent their shriveling in the air.	14. Most people who complain of insects and diseases in their gardens never take any precautionary measures. A thorough coating of air-slaked lime, about two and a half tons to the acre, is invaluable.	21. Lawns that are uneven should be covered thoroughly with a 1" mulch of three parts soil, one part sheep manure, and a fair scattering of ground bone. This also will keep down weed growth.	28. Standard roses, tender hydrangeas, etc., can be buried to prevent winter killing. Barrels or boxes with both ends knocked out, set over the plants and filled with earth, may also be used.	
THURSDAY	1. Plantings of deciduous trees and shrubs should be finished at the earliest opportunity. The ground should be well mulched for the winter. Large trees should be staked and wired against swaying.	8. A little care will make your garden last many weeks longer. Lettuce, endive and low plants of this character can be covered with salt hay. Beans may be covered with burlap or paper.	15. Strawberries should be mulched with good manure. Take care to keep this from the crowns. It is also a good practice to save the foliage by covering lightly with salt hay or dead leaves.	22. Rhododendrons are surface rooters and must be protected. Leaves, litter or manure may be used as a ground mulch, and if the tops are protected from the sun they will not winter-kill.	29. *Thanksgiving Day.* Carnations must be disbudded and the surface of the earth kept stirred. This also refers to roses in the greenhouse. Frequent sprayings are advisable.	
FRIDAY	2. All changes and new plantings of perennials should be attended to at once. It is advisable to mulch the bed thoroughly with leaves or loose litter to prevent the heaving action of the frost.	9. Onions, spinach and turnips may be sown now and protected for the winter. The protection must be light and should be occasionally shaken up so that it does not mat down and smother them.	16. Tender evergreens, and especially valuable ones, should have some protection to assure their wintering. They may be covered with burlap or straw, or a few pine boughs will help them.	23. Evergreens should be protected from the south side, and not from the north. It is not the cold blasts that do the damage, but the strong sun striking the plants when they are in a frozen condition.	30. Hardy lilies are now ready for planting. It is advisable to plant their bulbs about 1' deep, using plenty of sand to prevent decay due to excess moisture before the roots have a good start.	
SATURDAY	3. This is the last opportunity to put away cannas, gladioli, caladiums, montbretia and other tender bulbous plants. If this is neglected, the plants will undoubtedly be frozen and ruined.	10. After killing frosts, all root vegetables should be stored, such as beets, carrots, turnips, salsify, leek, etc. These may be stored in trenches and the earth mounded up with a good covering.	17. Boxwood edging requires winter protection. Anything that will prevent the sun from coming in contact with the leaves when they are frozen, answers the purpose. Corn-stalks, hay, etc., may be used.	24. Just as soon as the foliage is off, it is a good plan to look over your trees for egg masses of the brown-tail and gypsy moths. A paintbrush dipped in creosote will destroy the eggs.	*It is well now to set up your winter feeding stations for the birds, so that the latter can become thoroughly accustomed to the sight of them before severe weather sets in. Suet and mixed grains are good foods.*	



Pine boughs ranged around a specimen box bush to protect it from sun scald



Pears stored in a dark, cool room will keep in condition for weeks

Bulbs for greenhouse forcing are buried in sand out of doors





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Wrinkle mottle is one of the most curious forms of this figure. The example here is of mahogany

The Decorative Value of Wood

(*Continued from page* 25)

yellow or yellowish brown, but it is claimed that this can be overcome by a bleaching process.

In some woods the natural color is comparatively uniform; in others the variations in different specimens of the same kind are so great that it is difficult to believe that they are the same. Cypress ranges from straw to nearly black, with some pieces showing all the colors of the rainbow. Whitewood, tulip or yellow poplar, as it is variously called, may be gray, greenish, canary or purplish. Some mahogany is pale brown and some is reddish black. The wood of Douglas fir is often graded according to color—the red called red fir and the lighter-colored, yellow fir. Commercially, red birch and white birch are heart and sap, respectively, of the same tree; the same distinction is made in the case of hickory and beech. When a uniform floor of heart beech or birch is wanted the lumber is "selected for colors;" that is, all pieces showing sapwood are rejected. In the making of furniture the sapwood is either stained to match the heart or is left natural to afford variety. A common instance of the latter is in the use of red cedar for chests with a showing of the white sap intermingled with the red or purplish heartwood.

Color and Figure

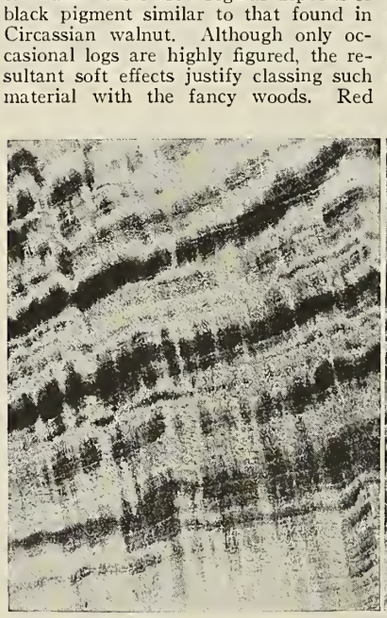
Variations in color in a specimen are often responsible for prominent and pleasing figure in wood. In red gum or "hazel" there are irregular deposits of black pigment similar to that found in Circassian walnut. Although only occasional logs are highly figured, the resultant soft effects justify classing such material with the fancy woods. Red gum has not been very highly prized in this country until recently because of its disagreeable tendency to warp unless properly treated. When this difficulty was once fully realized and the necessary step taken to overcome it, red gum began to come into general use for interior finish, window trim, furniture and cabinetwork and is giving good satisfaction.

The Angle of Vision

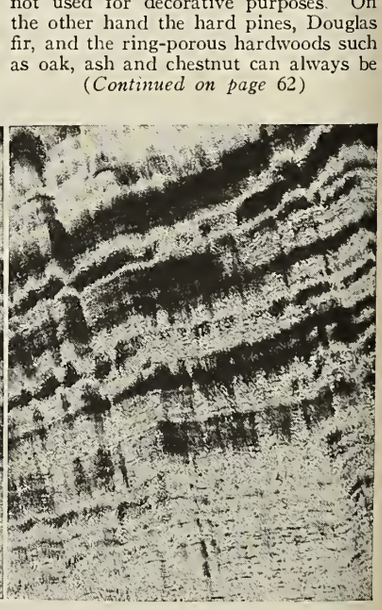
Some woods show apparent color variations which are due to irregularities of grain and vary with the angle at which they are viewed or at which the light is reflected. This is very common in certain specimens of mahogany and other tropical woods where the fibers are arranged in alternating bands of varying width. In sawing a board or slicing a veneer these fiber bands are cut at different angles and show as light and dark stripes. Now if a finished panel of such wood is held in the hand and slowly revolved a gradual shift in the figure will result and the dark stripes will become light and vice versa. This effect, which cannot be imparted to wood artificially, is present in greater or less extent in every figured wood and responds to every change in the lighting or the angle of vision. No work in paint or pigment can imitate successfully this attractive property of "life."

Woods like the soft pines, basswood, the light-colored cedars, spruce, balsam, and cottonwood are so nearly devoid of distinctive color or figure that they are not used for decorative purposes. On the other hand the hard pines, Douglas fir, and the ring-porous hardwoods such as oak, ash and chestnut can always be

(*Continued on page* 62)



An example of the apparent change in figure due to different direction of light



These photographs are of the same piece of mahogany seen from different angles

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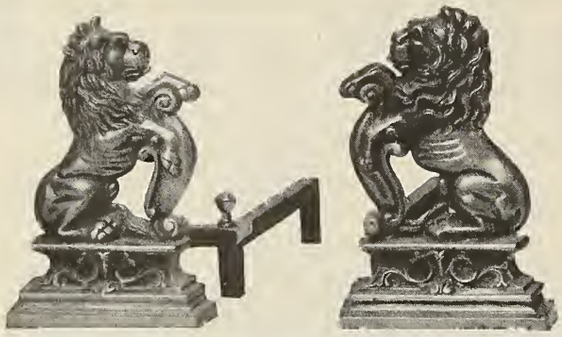


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White oak develops quite different figures depending on the direction in which it is cut. Two forms of the quarter-sawn are shown here

The Decorative Value of Wood

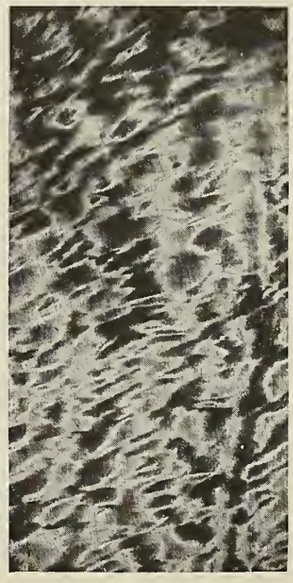
(*Continued from page* 60)

cut to show prominent figure. In the former group the woods exhibit no contrast in color or density, being uniformly plain throughout; but in the other the growth is conspicuously layered and a cross section exposes a characteristic "grain," varying according to the angle of cutting. For example, a board cut from the middle of a Georgia pine log shows merely the edges of the light and dark layers in parallel lines. In the case of flooring such lumber is called edge-grained. Since the greatest number of such boards can be secured by sawing the log into quarters and then taking the boards from first one side and then the other of these quarters, it is common to speak of radially-cut lumber as "quarter-sawn."

Methods of Cutting

A common method of making lumber is to saw as many boards as possible from the outside of the log since the wood in this portion is freest from knots. Such lumber is said to be "flat-sawn"—in the case of oak it is called "common oak"—to distinguish it from quartered or radially-cut material. Pine, fir, chestnut, ash and sometimes oak are sawn in this way for interior finish and have a much more conspicuous grain than when cut otherwise, except in the case of oak. Edge-grain woods of this kind are much the best for flooring as they will wear evenly without slivering. Maple, beech and birch flooring will give about the same wear no matter how it is cut as these woods are very uniform in structure. Any wood that is inclined to warp badly, for example gum and tupelo, will give better satisfaction if it is quarter-sawn.

The flakes showing on quartered oak are thin sheets of tissue, the medullary rays, which extend from the bark into the wood for varying depths. While all woods (with unimportant exceptions) have rays there are comparatively few where they are large enough to be showy and none in which they are as prominent as in oak. The oaks vary in this respect, the white oak having the largest and most conspicuous rays. Quartered oak is by no means always the same in appearance, for in one case the whole ray may be exposed and in another only a portion, depending upon the angle of sawing. Large flake or "splash-figure" which is in special demand by the piano trade and for table tops shows the greatest amount of rays. When only the edges of the rays show, they may run at right angles to the dark lines of the grain, producing what is sometimes termed "zebra figure," or diagonally, producing "herring-bone," "blaze," and "moonshine flake," as the different patterns are occasionally designated. Sycamore has deep-colored rays which show prominently in quartered material and produce a figure which English fret-workers know as "lace wood." Mahogany, cherry, the so-called silk-oak of Australia and a number of other kinds have rays large enough to add attractiveness to radially-cut material.



Satinwood is notable for the figure itself as well as its peculiar luster

Veneers

While some veneers are made by sawing or slicing off thin layers from one side of a timber or block others are produced by turning a timber or a block against a sharp knife—rotary-cut veneers. Since a log is not a true cylinder and there are many local irregularities it follows that rotary veneers will show to the best advantage any figure due to differences in seasonal growths, since in a great many species the wood formed in the early growing season is lighter in color and density or different in structure from that formed in summer.

(*Continued on page* 64)

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The Decorative Value of Wood

(*Continued from page 62*)

The commonest effect is the so-called "landscape grain," which fancifully resembles a contour map or a series of knolls and valleys in relief. Very wide panels in a single sheet are obtainable in this way but are not suitable for matching for design as the sawn veneers often are. Flush doors faced with a single sheet of rotary veneer with an inlaid border are often more attractive than paneled doors. Birch, red gum, brown ash and red oak are suited for this purpose.

The normal direction of the fiber of a tree may be considered vertical, but many things occur to interfere with this arrangement and produce all sorts of local or general disturbances. As previously mentioned, alternating spiral bands in which the fiber inclines in one direction for a time and then gradually changes to another, are fairly common in some woods, especially those of the tropics. Sycamore provides a native example. One name applied to such figure is "roe" but here usage is not very definite.

Oddities of Grain

At the root flare of all trees, at the insertion of branches in the trunk and at the main forks or crotch of a tree there is always more or less crowding and distortion of the fiber, resulting in anything from wavy grain to intricate "curls." Crotch mahogany is usually beautiful and a narrow crotch produces figures resembling flames, the spray of a fountain, or a cluster of plumes, giving rise to the name "feather curls." The term "curls" is not the same as "curly-grained," which applies to small regular waves or sometimes to any irregularity in the grain where waviness results. Crotch mahogany veneers make up into artistic long panels by butting and matching, but especial care is required in gluing them to get satisfactory results.

Where the figure gives the effect of being raised from the surface, the wood is said to be "mottled." The kinds of mottle are unlimited and embrace some of the figures already described. One form found in maple and resembling a series of parallel ridges is called "fiddle-back mottle" because it was formerly much used in making violins. A certain peculiar mottle in mahogany resembles a lot of irregular wrinkles, and another, known as "plum mottle," shows very dark, plum-shaped spots distributed irregularly over the surface.

Burls are the source of the most intricate patterns in wood and usually bear little or no resemblance to normal growth. These arise as the result of attacks of insects or disease or some other injury. A number of buds develop abnormally and grow into an intricately tangled mass. Each bud when cut across shows the pith as a little spot or eye with layers of wood about it. When burls are cut into veneers and matched the figure is duplicated on either side of the line of union, and it requires little imagination to pick out faces and heads of all sorts of animals and grotesque objects. Walnut burls are very valuable, particularly the large turnip-shaped kinds at the base of the tree. Redwood, ash, birch and others occasionally produce burls of value. Gnarly English oak makes good veneers if sound, and the dark patches which add to its appearance are said to be due to decay.

"Bird's-eye" maple is not a distinct species of tree but is the name given to maple wood showing the peculiar dotted markings. The inner bark of such trees is covered with spines which fit into depressions in the trunk and if a slab of the wood is split off it is found that these conical projections extend through it. When these are cut across, each appears as a number of tiny concentric circlets to which the name "bird's-eye" is given. Similar structure is occasionally found in other woods.

While figured woods are beautiful and ornamental when properly made up and finished, their place is in furniture, cabinets and panels rather than for interior trim. An entire room finished in curly pine or fir or quartered sycamore is not conducive to repose. Interior trim should be chosen to supply the setting or the background, the frame which should display the picture rather than itself. It may be of special color or kind to harmonize with the furnishings, or neutral in tone to blend well with almost any setting. Appreciation of the decorative value of wood involves discrimination in utilizing it.

A Test of Stucco Bases

(*Continued from page 37*)

a superficial examination was made to note the general appearance and condition of the panels, then a careful and close examination, after the panels had been sprayed with water, to note cracks and other defects not easily observed in the dry panels.

Reporting the Results

As was to be expected, the panels having a base of brick or monolithic concrete showed up very satisfactorily in both inspections. However, these two constructions are not so extensively used as some of the others, primarily because of their high cost. In the case of new brick construction there is no imperative reason for using stucco but it is sometimes used to "overcoat" the walls of old brick houses.

The next type in point of excellence were the metal lath panels. Considering a rating of excellent as 100% perfect, these nineteen panels will average 84% for structural condition. Appearance is, of course, largely dependent on the color of the stucco and the care with which it is applied and has no direct bearing on the structural conditions.

The group of metal lath panels in which the metal lath was applied directly to the studs without the use of sheathing have the highest rating of all the metal lath panels. The only panel of the whole which had a perfect appearance and was perfect structurally was one of this group.

Following the metal lath panels, the next in point of excellence were the terra cotta panels. After these were the wood lath panels which show practically no difference between those lathed horizontally with one layer of wood lath and those counter-lathed. The average for structural condition of the wood panels was much below the terra cotta and metal lath panels. The plaster board panels and the panels of the stucco board which is made up of dovetailed wooden lath on an asphalt covered fiber backing showed a lower rating.

These findings the Government has included in a "progress" report which constitutes one of the most interesting of the Government publications. The experiments are being continued and not for some time can complete reports be made to the public.

The results of the present tests indicate the high value of metal lath as a stucco base. Added to this is the fact that it is more economical in price than any of the constructions given a higher rating and some of those rated below metal lath. Added to the structural efficiency of metal lath is its valuable quality of fire resistance.



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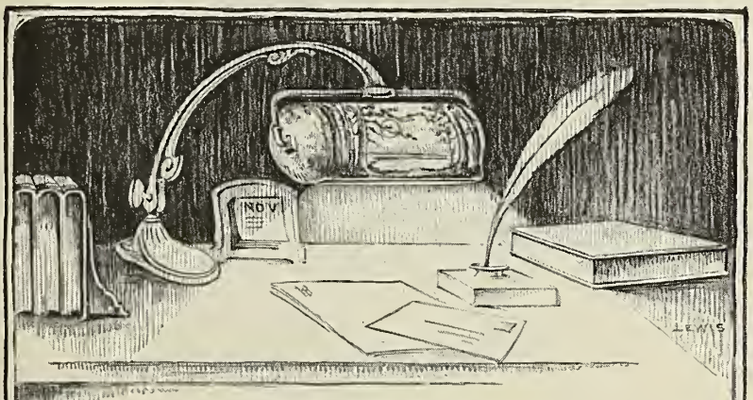
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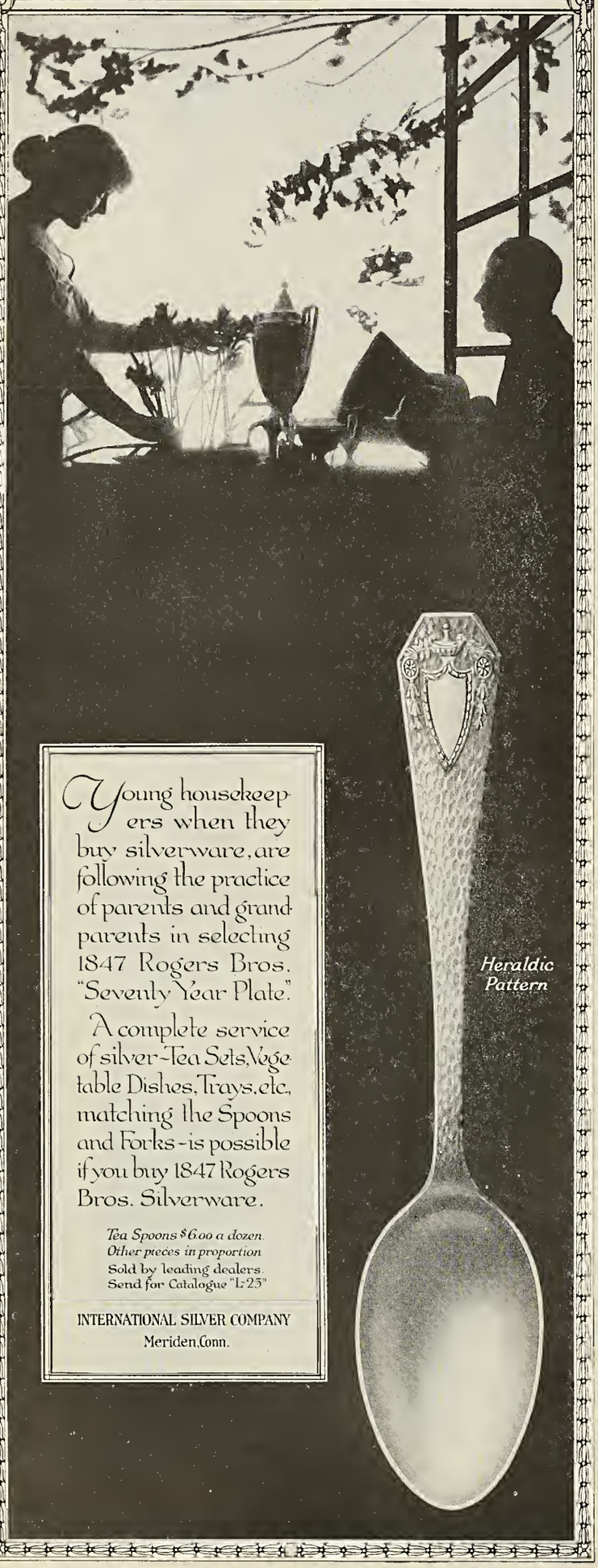
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Oaks and the Lawn

(*Continued from page* 40)

laurel oak and willow-oak. The English oak is the best of the imported species. The choice of the right sorts to plant constitutes a second fundamental consideration of this subject.

Of the smaller varieties, the black-jack oak, on account of its compact and deep crown, which attains its perfection in the North, is a very attractive ornamental tree for situations which would not permit the development of larger trees.

Favorites of North and South

Among the oaks mentioned, the live-oak is the favorite in the South, and the white oak is probably the most popular in the North. Each tree, however, will be given brief consideration here, in order that a just estimate may be reached, in relation to the desirability of each for planting purposes upon particular lawns or in certain parks.

The live-oak is the largest of the family, and one of the greatest of American trees. It is the only evergreen of the genus and is probably the most beautiful of oaks. Unfortunately it is territorially limited. It will not thrive north of the latitude of southern Virginia, and even there, not at high altitudes. It is a tree of the coast. In the South, after the yellow pine, it is the most characteristic tree. Moss-draped, with far-reaching limbs large as the trunks of ordinary trees, and with its deep and massive crown, it is impressive and truly majestic.

The white oak is the finest hardwood tree of the North. It grows from Maine to Minnesota, and southward to Florida and Texas. Though tolerant of all soils, it reaches its maximum development on rich, moist land. The size which it can attain has already been mentioned. The beauty of the trunk and foliage, and the depth and symmetry of the crown highly recommend this noble tree. Where space permits, there is no finer tree for planting on the lawn.

The pin oak is usually a medium sized tree, but may reach a maximum height of 120′ and a diameter of 3′. All ordinary pin oaks at maturity are about 50′ high and perhaps 2′ in diameter. The lower lateral branches of the pin oak are short and drooping, the middle ones are horizontal, and the upper ones ascend to a cone, making a very beautiful and graceful shape. This form of the tree is so characteristic that it is sufficient to identify it. The range of the pin oak is from Massachusetts to Michigan, and southward to the Carolinas, Tennessee and Oklahoma. It is one of the easiest of all oaks to transplant. As an ornamental tree on the lawn it is peculiarly beautiful; and aside from its exquisite form and the rich loveliness of its autumnal foliage, it is to be recommended for its very rapid growth as compared with some others.

A slightly larger tree than the pin oak is the scarlet oak; its shape is much the same. The low lateral branches, however, nearly always die off, though they persist on the tree for many years. It appears to prefer dry, sandy soil. Its distribution is from Maine to Minnesota, and southward to North Carolina and Nebraska. This tree, like the pin oak, is a fast grower; the summer foliage is heavy and abundant, and its autumn coloring is beautiful. It is one of the most desirable lawn oaks, for if the low dead branches be trimmed off, it has none but attractive features.

The black oak, while not so graceful and highly ornamental as those already described, has at least one great virtue, and that is its ability to thrive on soils too poor to support ordinary trees. It is partial to high, dry and even sterile situations. This is one of the largest and most impressive looking of the oak family, and its range covers the whole eastern half of the country. The trunk is generally tall and straight. The crown is often irregular, but there is a fine ruggedness about the appearance of a black oak which atones for its lack of graceful features.

The post oak is found locally in the eastern and southern states. It closely resembles the white oak, but it never attains the latter's size, and its timber is inferior. It will, however, thrive on poorer soils than will the white oak. The bark of the post oak is like that of the white oak in its scaly nature, but its color is considerably darker. When it is given room to develop it will form a beautiful crown, broad, dense, deep and round topped. The post oak is a slow grower, and it is somewhat difficult to transplant it successfully. In the most favorable situations it may reach a maximum height of 90′, with a diameter of 4′. It is a handsome lawn tree and one whose life is far longer than man's.

The bur oak is a giant among its associates. This tree is sometimes known as the over-cup or mossy-cup oak. Its range is from Nova Scotia to Manitoba, and southward to Kansas and Texas. The bur oak is a great lover of sunlight and grows best upon rich lowland. On the uplands its development is inferior to that of the white oak. The bur oak is of especial value on city lawns, or in parks near the great centers of population, as it can withstand the effects of smoke which are so deleterious to many members of the oak family. It is also singularly free from the attacks of disease. The bur oak will attain a height of 170′ and a diameter of 7′.

Seven Other Sorts

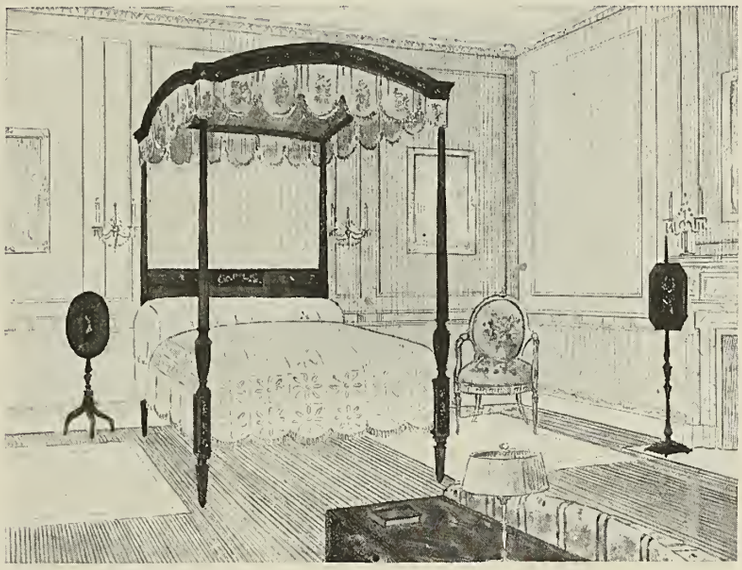
Perhaps as valuable a tree as can be planted on a lawn is the yellow oak. Ordinarily a medium sized tree, it will sometimes attain, as in the river valleys of the Middle West, the dimensions of the white oak. The trunk of this tree is often widely buttressed at the base, giving it an appearance of stubborn strength. Its head is narrow, somewhat shallow, and round topped. The foliage is very dense and beautiful. This oak somewhat resembles the chestnut oak, and it is sometimes called the chinquapin oak. Its range covers all parts of the country except the extreme West. It prefers high and dry situations. As a lawn tree it is without a superior, its handsome form and beautiful foliage making it strikingly attractive.

Six Other Sorts

The red oak is not only one of the largest of North American hardwoods, but it is decidedly the most rapid grower of the whole oak family. A seedling has been known to grow 19″ in one year, 18′ in ten years, 39′ in twenty years, and 57′ in fifty years. More than any other American hardwood it is grown abroad, especially in Germany, both for ornamental and timber purposes. The red oak has the same range as the bur oak. For the lawn it is especially attractive on account of its short trunk, its broad, symmetrical crown, straight branches, smooth bark and the gorgeous autumnal coloring of its leaves.

The chestnut oak or rock oak is known chiefly to tanners, who extract tannin from its bark; yet it can be ornamental as well as useful. It is a tree that prefers hilly and mountainous situations; its range extends from Maine to Ontario and southward to Alabama and Tennessee. This oak is somewhat sensitive to the effects of transplanting. Occasionally, on an open stand, it will develop into a crooked tree. It is very exacting in its demands for light. On the lawn, the tree is likely to be low and divided, and the crown broad and open. The shape of the rock oak does not recommend it, but its other features are notably attractive. (*Continued on page* 68)

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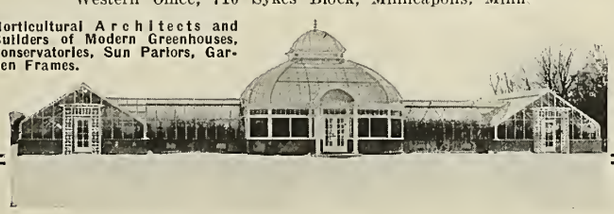
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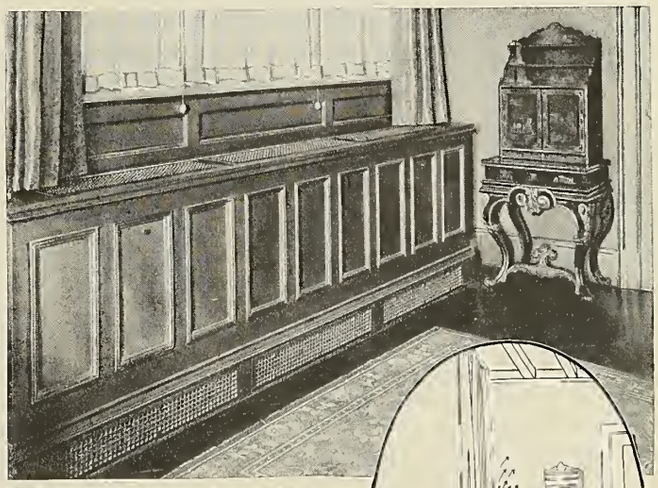
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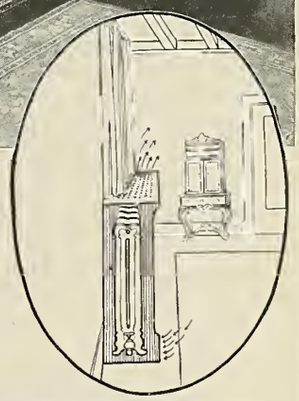
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Lace in Interior Decoration

(*Continued from page* 51)

suitable for this purpose. A very fine Irish crochet with soft tone silk underneath is attractive in a bedroom.

A final word of advice—the indiscriminate use of a number of small white lace pieces in a room tends to give it a spotty appearance. Use lace more generally in the house, but use it with thoughtful regard for its color and design. In a delicate bedroom with fine Colonial furniture, do not use crash and a coarse lace; use instead the finer varieties and the softer, smoother linens. In a living or dining room do not use fine white linen and Valenciennes or Irish crochet that is suggestive of lingerie. As in all other phases of decoration, suitability should guide us in the use of laces, however and wherever they may be employed in our rooms.

Oaks and the Lawn

(*Continued from page* 66)

The Spanish oak is effective as an ornamental tree. The shaft is tall and straight and the crest open, broad and round topped. Its range appears at present to be limited to the Atlantic slope. The trunks of mature Spanish oaks look very stalwart and fine, but they are evidently not as strong as they appear, as in exposed positions they are sometimes blown down.

The laurel oak, known also as the water oak, shingle oak and jack oak, is a comparatively small tree, and is therefore especially adapted to planting on lawns of limited extent. It is one of the most beautiful of all ornamental trees. It thrives best in rich, moist situations, and in bottom lands it attains a considerable stature. During the early years of its growth its shape is pyramidal and closed, and its beautiful lateral branches often gracefully sweep the ground. The range of the laurel oak is in the eastern and central regions. It grows rapidly and is not hard to transplant.

The willow oak may be distinguished by its peculiarly long, slender, willow-like leaves. It is distributed locally throughout the South, East and Middle West. This tree may attain a height of 80′ and a diameter of 4′, but usually it is much smaller. Its crown has the shape of a pyramid, but it is round topped. The willow oak may be readily transplanted, and while the average observer would not recognize it as an oak, it is an attractive tree for the lawn.

The English oak, the best of the imported varieties, is a beautiful tree with a clean dark trunk. Throughout the spring and early summer its foliage is a vivid green, but it turns much darker on maturing. This tree has an appearance of sturdy vigor, and attains massive proportions.

The question of grouping oaks on the lawn is one to be decided, of course, largely by individual taste. In general, oaks of decidedly different forms of growth cannot be grouped successfully. For example, the Spanish oak with its long shaft and high crest, cannot be effectively placed with the scarlet oak, whose pendulous branches sweep the ground. White oaks planted together in a close stand make a beautiful group, but probably more successful are groupings of pin oaks, of scarlet oaks, and of post oaks. The larger species seem to deserve a solitary position. The bur oak, the yellow oak and the red oak, which will probably become great trees, should be afforded ample opportunity for their truly noble development.

The appearance of oaks on the lawn is always attractive. They radiate clean strength and abundant vitality. Their young foliage is peculiarly delicate, tenderly beautiful. Their summer foliage is rich and heavy, and conveys an impression of the stalwart vigor of the trees. In the autumn the coloration of the oaks is gorgeous; and the gradual changing from brilliant tints of one hue to tints just as brilliant of another is one of the miracles of nature. The poet who wrote of "the fiery funeral of foliage old" must have been looking at autumnal oaks. Even in winter the appearance of oaks is attractive. Their limbs are bare and clean and strong. They impress the beholder with a sense of their patient, tolerant strength, which is in no way dismayed by the long, bitter months; they speak eloquently of the valiant hardihood of their character

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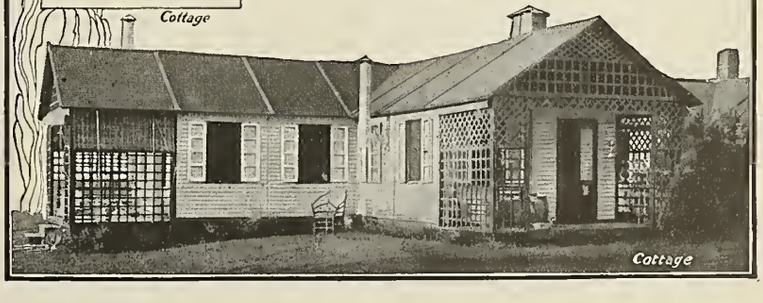
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THE singularly wide range of Hathaway reproductions is well portrayed by the two pieces illustrated. They are pieces fundamentally different in conception and execution, dating from two distinct periods; and yet both might find their way into the same charming home.

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This Governor Winthrop Desk of authentic Colonial design in solid mahogany, 36 inches long, is $69.50.

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62 West 45th Street, New York

Treasure Chests of Far Cathay

(*Continued from page* 46)

distinct in race from the Chinese, yet they are a part of the great Mongolian family. Their religion is Confucianism; their culture, however much that may imply, has been imposed upon them by their northern neighbors, and for many years Korea was ruled by Chinese kings who instilled in the subject people their own traditions and beliefs. Ancestor worship is practiced here as it is in China; and the more ignorant folk live in constant terror of demons whom they are forever seeking to propitiate by sacrifices and offerings. The temper of their minds, expressing itself in their arts, is one with that of the most mysterious people in the world.

You may have seen some time a Chinese face that is unforgettable, a face traced with fine little lines that might have come from smiling or from some emotion more sinister, utterly bland, arresting and forever inscrutable. Something of the same quality has entered into these wonderfully made chests. The mellow color and polish of the old wood and the elaborate brass delight the eye; but the appeal to the imagination is stronger. Whatever are the treasures or the black secrets that lie hidden behind those cunningly fashioned locks and bolts, they must be very strange and very wonderful to deserve protection such as this. Perhaps the finer ones stood in the incense laden interior of some dim temple consecrated to strange gods and stranger rites. Perhaps they graced the chamber of some Chinese lady of high degree.

The cleverness with which these Eastern people worked was testified to even in the Middle Ages, when China, and presumably the surrounding country which would include Korea, was known as Cathay. In the 13th Century John de Plano Carpini, a friar of the mendicant Franciscan order, in his character of missionary made a pilgrimage to these faraway shores, and to other parts of medieval Asia. In his report of what he found in the "Empire of Cathay," the friar says: "Their betters as craftsmen in every art practiced by man are not to be found in the whole world." Such unqualified praise may seem superlative, but the perfection of detail with which every part of these chests is executed and their ingeniously expressive character merit admiration.

Of particular interest, in connection with these chests, is the fact that, not only in China but in this country, reproductions are being made today, which in a wonderful way preserve the character of the ancient Korean chests and embody to the full their high decorative value. We have to accept as a matter of course splendid reproductions of Old English and Italian furniture, but remarkable indeed seem these treasure boxes, so faithfully reproduced that only one well versed in the lore of the East can distinguish between them and native-made furniture.

The Finest Old Cabinets

Some of the finest of the ancient cabinets were made in the city of Songdo, which for 479 years, and until 530 years ago when Seoul was made capital, was the chief city of the kingdom. Because their city was the seat of government and the home of many of the official families, the Chinese aristocrats, the people of Songdo considered themselves superior to all others. It is not unlikely that this sense of superiority led the craftsmen in that city to endow their chests and other household necessities with a character and quality which distinguished them from the commoner order. The wood in these chests comes from the Kui Muk tree (a name for which we have no English translation), which takes on a marvelous color and sheen with age. One of the illustrations shows a cash box, such as was used by the wealthy families of ancient Songdo, resplendent in brass and furnished with a fascinating number of locks. The brass on such chests is occasionally plain, but more frequently it is engraved with the characters symbolic of Long Life, Prosperity, Good Health or Good Luck. The miniature chests which stand on top of the cash box are of red lacquer, brass bound, and are fitted with diminutive drawers and cupboards inside.

Wedding Boxes and Others

The method of producing the fine red lacquer, of which some of the choicest of the smaller boxes were made, has become almost a lost art now; and year by year, as the researches of the connoisseur and the collector grow more thorough, the beautiful little boxes become harder to find. Originally such boxes were used by the court women as jewel or toilet cases, and in the old days it was no uncommon sight to see the slave women carrying these boxes on their heads from the homes of their mistresses to the palace where the ladies were to be received in audience.

The less complex cabinets, made with two big doors, are of a type peculiar to the city of Songdo, where they took the place of the wedding boxes used in other cities. It is known that such cabinets were often used by the man of the house as a safe place to keep valuable papers, land deeds and family records. Whether he appropriated his bride's dower chest after the ceremony, or whether he had a special cabinet made for the purpose, it is unsafe for the Occidental mind, in which masculine authority is not always an undisputed right, to conjecture. Suffice it to say, that the wedding cabinets had within a most convenient arrangement of drawers, and that either the ancient chests or the fine modern reproductions are fitted to play an admirably practical part in the scheme of things.



A three-decker originally made for a royal bedroom wardrobe

While preserving intact the exterior appearance of the original chests, some of those which are made today are cleverly adapted to modern household requirements. With the proper interior equipment, what would seem on first glance to be a cash box or a dower chest from ancient Songdo assumes the character of a silver cabinet, a music cabinet, a phonograph record case, a writing desk, or, when the cabinet is unusually tall, a bedroom wardrobe. Those fitted with numerous small drawers and cupboards after the true Oriental fashion, each one provided with its individual

(*Continued on page* 72)



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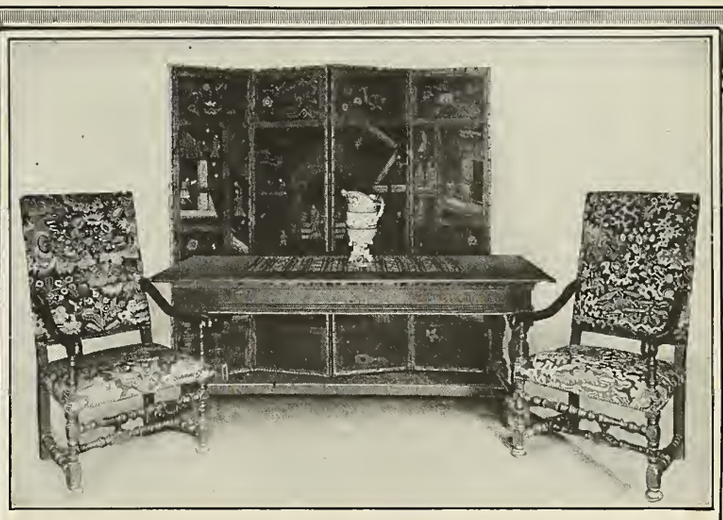
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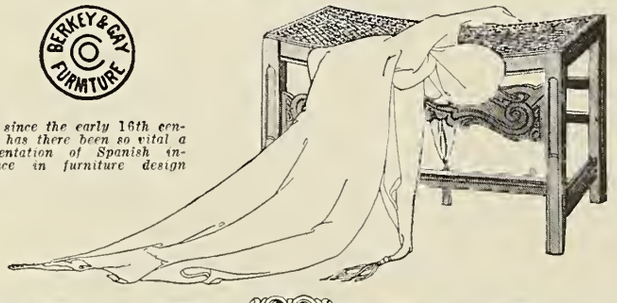
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BERKEY & GAY FURNITURE



Not since the early 16th century has there been so vital a presentation of Spanish influence in furniture design

Treasure Chests of Far Cathay

(*Continued from page 70*)

lock and key, are perhaps the most fascinating, and serve any one of a number of uses according to preference.

It is a curious fact that the most commonplace necessities made by the Chinaman have a uniquely decorative character—the ordinary boxes in which he puts his tea, the lanterns that light his house, even the letters of his alphabet. Small wonder then that these treasure chests from the homes of the wealthier families and the imperial palaces are splendidly effective. As some astute persons make virtues of necessities, so the canny Oriental has turned what might have been ugly utility into the finest kind of decoration in his management of the hardware. The hinges he is not content to leave merely hinges and the handles simply devices for opening drawers and doors. These necessary details assume fantastic and wonderful forms; what might have been ordinary escutcheons turn into fanciful butterflies to charm the eye; the huge shield-like brass ornament that centers about the keyhole would have been a key plate in our meager Western style; heavy studding and intricate engraving add their quota of interest and richness. The ornament is an intimate part of the design and structure, and so, even when it is used most liberally, never seems extraneous or overcrowded.

This singularly decorative use of the hardware is found in the interior furnishings of cabinets as well as without, for it is not the habit of the Chinese craftsman to slight the less exposed parts of his workmanship. Perhaps one of the most remarkable features in the modern reproductions is the fact that the unique decoration has been applied in the exact spirit and style of the Korean-made pieces, so that it is no easy matter to distinguish between the two. Fortunately for many a mystery-loving soul in this practical land and age, a Korean chest, besides being an exceptionally decorative and interesting piece of furniture, is a skillful expression of the secrecy, the inscrutability, and the mysterious charm of far Cathay.

The Last Rites for This Year's Garden

(*Continued from page 57*)

flower beds, hardy borders, rose beds, fruit trees, berry bushes and the like and cut out and burn everything that looks suspicious.

On the other hand, one cannot go for a ride or even a walk in the autumn without encountering the peculiar and wholly agreeable odor of autumn bonfires. How many people one comes across who make a regular habit of burning every leaf as fast as it falls! And yet, if one has the good of the garden at heart, all the leaves from shade trees, fruit trees and so forth should be saved and stored away for mulching or for the compost heap. Gather the leaves as they fall and store them away in bags, barrels or boxes. It is an easy matter to pack them in tightly so that a large quantity can be stored in one place. They will then be readily available when you want them.

Leaves alone, however, will not answer every purpose as well as some other things. In addition to saving all the dry leaves you can, procure a supply of bog or marsh hay such as is used for "bedding" work animals. A few hundred pounds will answer the purpose of the average small place. Some fairly dry, well rotted horse manure will also be useful for a number of purposes.

Reasons for Winter Mulching

The beginner in gardening very naturally gets the idea that a winter mulch is applied to keep his plants from freezing. Such, however, is not the case. In practically every instance the object of the winter mulch is to protect the plants from the sun and not from the cold. In extreme northern sections some hardy plants are winter killed by actual freezing; but, as a general thing, the winter injury is done by the alternate freezing and thawing of the soil, or the effect of warm days and bright sunshine on some parts of the plant while other parts remain frozen. The mulch prevents this by keeping the ground frozen after it once freezes up in the fall, until there is no longer danger of hard frost in the spring. Roses and dahlias, fruit trees trained against walls with southern exposures, etc., are often wrapped in evergreen boughs or shaded with a screen to keep the sun from them, and to prevent injury from the second of the two causes mentioned above.

For these reasons great care should be taken that the mulch is not applied too soon. Anything that is hardy enough to survive in the open ground is not likely to be injured by a few autumn cold snaps. In fact, the gradually increasing cold weather accomplishes one of Nature's chief purposes: the ripening up of wood on new plant growth so that it will grow firm and hard and go safely through the winter. In practically all cases, the mulch should not be put on until after the ground is frozen hard, and when it appears likely that severe winter weather has set in for good.

Efficient Mulch for Beds and Borders

Winter mulching is needed in the fruit, flower and vegetable gardens, on newly planted borders, on bulb beds, and around trees or newly set shrubs. The borders should be gone over with a scythe or sickle after hard frosts have killed the foliage of the late flowering hardy perennials such as chrysanthemums, anemones and asters, and the tops cut down to within 3″ or 4″ of the roots. Burn all this dead material. Manure makes an excellent mulch for the hardy border because a great part of it may be worked into the soil about the plants in the spring.

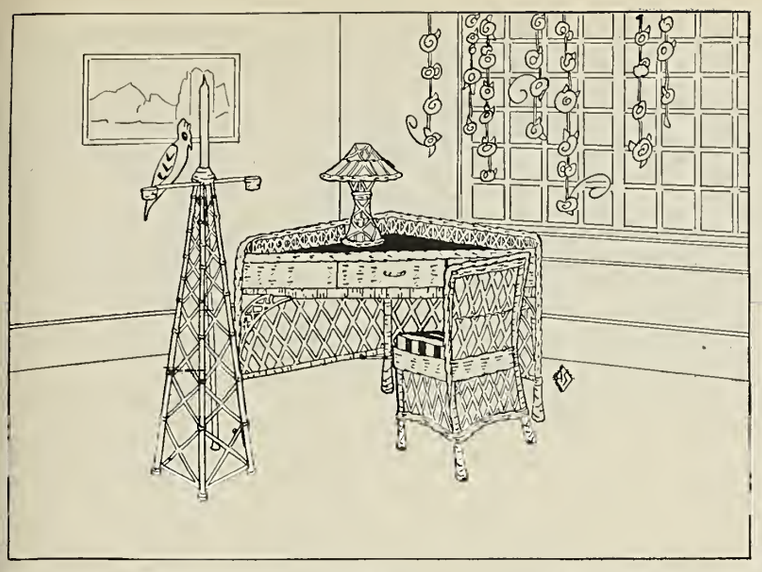
Both the mulching material and the ground should be dry when the mulch is spread on. Although the ground will dry off very rapidly on a sunny day, the mulching material, if once wet through, may freeze. It is wisest, therefore, to keep it covered until wanted.

For covering borders or beds around the house, or wherever a particularly trim, neat appearance is desired, run a strip of 12″ chicken wire around the edges of the bed, keeping it in position with small stakes set every 5′ or 10′. Fill this with leaves to the wished for depth, and place a few boughs or boards on top if the winds are high so as to hold the mulch in position until it becomes settled. The wire should be in place before the ground freezes, and the mulch may be put on at any time.

A few of the hybrid tea and hybrid perpetual roses are hardy enough to go through an ordinary winter without being protected; it is best, however, to mulch the whole rose garden.

In very severe climates, or where tender roses are grown, the earth should be drawn up about the canes in small hills before the ground freezes. This not only gives better protection but also insures good drainage. It is generally advisable to cut back the longer shoots

(*Continued on page 74*)



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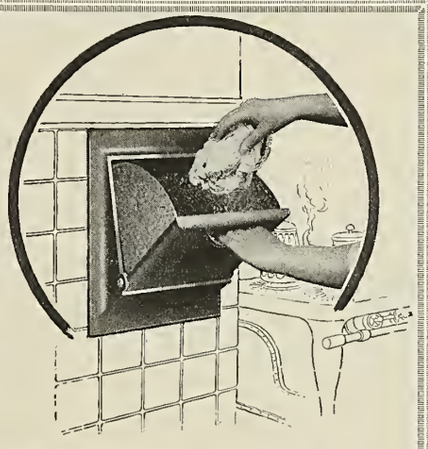
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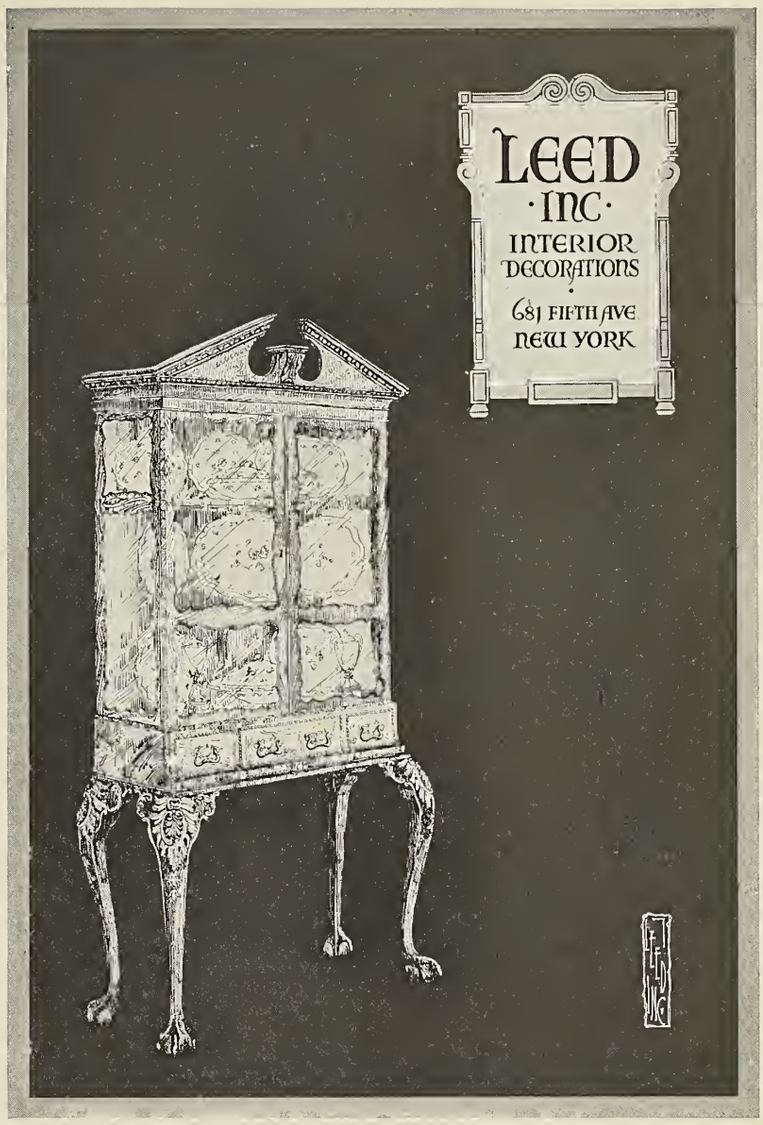
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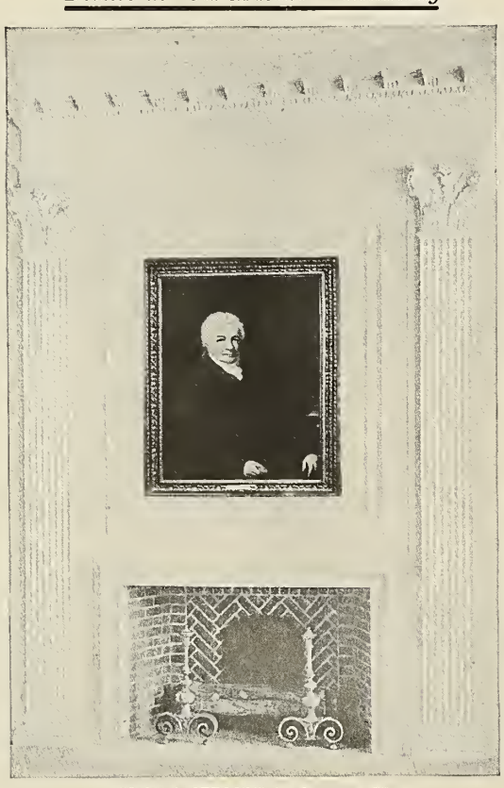


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The Last Rites for This Year's Garden

(Continued from page 72)

by a third or so before putting on the mulch. This applies particularly to the stronger, taller growing roses, as it not only makes them less in the way, but wards off the danger of their being whipped about and beaten by the wind. Of course, the regular pruning is not given until the spring. Hybrid tea and tea roses, that require more mulching than the usual one affords, may be put into winter quarters by running a strip of wire about the bed, as already described, and then filling it with leaves to a depth of 1′ or so. This method, with evergreen boughs placed over the top, will carry through most tea roses.

The shrubbery border should be mulched, particularly the first winter or two after planting. For doing this work, it is best to use rough manure or leaves instead of straw, so that the mulch can be worked into the soil in the spring, making a drought resisting summer cover. As the mulch for shrubs is to keep the soil from heaving, rather than to serve as a protection for the plants, the soil around each shrub should be well covered. Do not crowd the mulch, however, around the stem or trunk of the plant, where it may furnish protection to field mice or other destructive rodents.

Some of the native hardy lilies are safe with no protection, but most of the others, like the hardy Japanese sorts, the *candidum* or Madonna, the *longiflorum* and the *speciosum*, are safer with a protection, particularly if they are growing in raised beds. Any plant or bulb that is naturalized among shrubs or grasses is mulched by Nature to a certain extent.

For Vegetables and Fruits

In the vegetable and the fruit garden mulches are also required. Nothing is better than clean marsh hay for strawberries, as it is free from weeds, stays well in position, and makes a dry, clean ground covering for the fruiting season. Straw is more likely to blow around the surrounding garden in spring, and to be a constant bother by catching in the teeth of the wheel hoe during the summer. In cold parts of the country, the ground between the rows as well as the plants should be covered. In more southerly places, mulching over the plants alone will be enough.

The small fruits—the cane fruits, gooseberries and currants—are benefited by winter mulching, which in their case is of double value, as it may be used over again as a summer mulch, when the plants have been hoed out or cultivated in the spring. All plants of this kind suffer from dry weather at the fruiting season, and, as it frequently happens that one is too busy to prepare a mulch just when it is most needed, it is a good plan to put it on now and have it ready, as well as in this way getting the benefit from it during the winter. Late plantings of spinach or onions, to be carried through the winter for spring use, should also be mulched; straw or hay is better in this case than manure or leaves, as it may be taken off more easily in the spring.

All newly planted trees or shrubs, or newly made beds, should be mulched. See to it that the surface of the bed, or the soil about the trees, has sufficient slope to drain itself readily before the mulch is applied. Otherwise water may collect, with the result that a frozen mass of ice and mulch is made which injures the plant or keeps the ground around it frozen in spring until long after the rest of the garden has thawed out.

Protecting Tall Plants

A great many plants need a different protection from that given by mulching. Some of the shrubs and more tender roses, which might be harmed by severe weather, are jacketed with straw. Evergreen boughs are good for this purpose, or clean, long, rye straw; and tarred string may be used. A good way of putting on a jacket of this kind is to have a number of adjustable corn ties to use while setting the straw in place. Then wind the straw securely with tarred twine, when the corn ties may be taken off and used for the next plant. Other plants, like hardy azaleas, or fruits trained against a southern wall, may need to be protected from the sun and to prevent premature swelling in the spring. A mulch on the ground will tend, of course, to hold the roots back, but sometimes a sun shield is also needed. Sun shields may be manufactured by putting up strong posts, of any height needed, stretching across these a few stout wires, and interlacing evergreen boughs. A fence like this may also be made to serve as a good wind shield.

The standard or tree roses, and more tender roses, which are more susceptible to winter injury than the similar varieties grown in bush form, may be given sufficient protection in severe climates by being taken up, roots and all, and wintered over in a trench or deep frame, with straw or hay placed over them and 1′ or so of soil on top. Give the soil around each plant a thorough soaking with the hose the day before taking up, if the ground is very dry. Cut down about each plant with a sharp edger or spade that will cut the roots clean, and leave a good ball of earth. Climbing roses may be laid down, holding the tips in place with earth or a notched stick, and covered with mulch or dirt. Many of the beautiful semi-hardy climbers may be kept quite far north in this way.

The tender hydrangeas and the old-fashioned Century plants should be put in a cool greenhouse over winter, or in a partly lighted cellar or cold room, where the temperature averages 35° to 40°. Give them only enough water to keep the soil from drying out completely.

Preparedness for Next Spring's Garden

One of the greatest opportunities is to prepare such parts of the vegetable garden as may have been occupied by late crops and could not be sown to a winter cover crop, by manuring and trenching them late this fall, just before the ground freezes. Manure applied now will be in a better condition for the plants to use in the spring than if not put on until then. Apply the manure, which should be fine and well rotted, evenly over the surface. Put on as much as possible, as there is little danger of getting too much; 3″ or 4″ thick will be about right. Instead of spading this under in the ordinary way, however, proceed as follows:

Start at one end of the side or strip to be dug, but instead of turning the soil over and putting it back where it was lifted from, throw it clear out onto the ground, leaving a trench several inches deep and about the width of the fork or spade. Then break up or pulverize the soil in the bottom of this trench, unless it happens to be very sandy or gravelly so that the natural drainage is about perfect. Next take the top soil and manure from the succeeding strip of ground, about the same width, and turn it over into the trench already dug; this will leave a second trench like the first, while the first is filled up to the ground level or a little above. Repeating in this way until the whole plot has been dug over, you will have your garden dug to twice the usual depth with the manure thoroughly spread through about 6″ or 8″ on top, which will rot or decay through the winter. The ground thus prepared will not only be ready for use much earlier than usual in the spring, but the plant food will also be in such a condition that the new growth can make immediate use of it.



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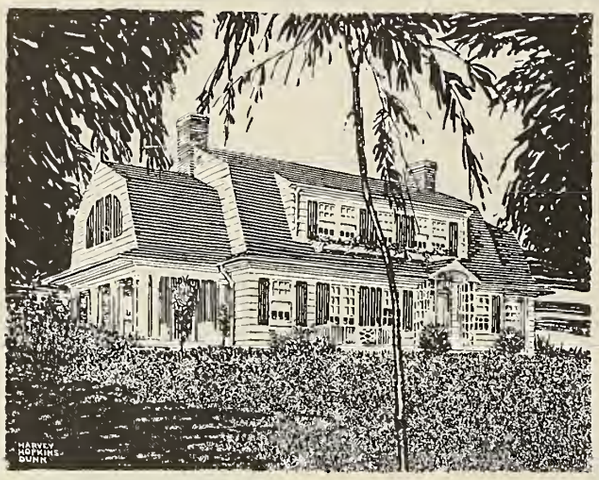
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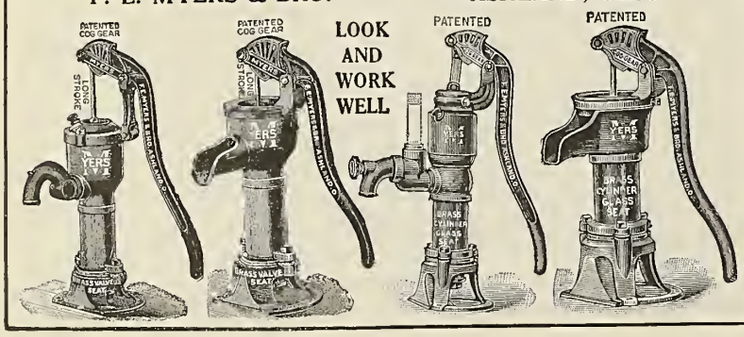
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Slate As A Roofing Material

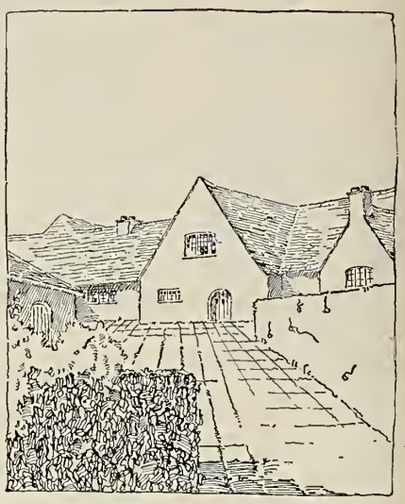
(Continued from page 33)

slate roof, and when one considers the life of such a covering in comparison to roofs of other materials, the additional initial cost is not worth considering with a view to economy in the long run.

Graduations and Color

Slate has an amazing variety of colors which make possible its harmonious combinations with most forms of wood, brick, stone and concrete. Shades of dark blue, blue-black, gray, purple, green and sometimes red are quite common and a careful selection of colors and textures will produce almost any effect that may be desired.

A very important point to consider is the graduation of size and thickness of the slate. A graduated roof starts at the eaves with thick slates spaced wide to the weather and runs by degrees to slates much thinner and closer to the weather at the ridges. The rounded valleys, the turned-up gable eaves, the dropped ridge pole which simulates a sunken ridge and lead roll, are some of the details of construction which go toward the interest and success of a well laid slate roof.

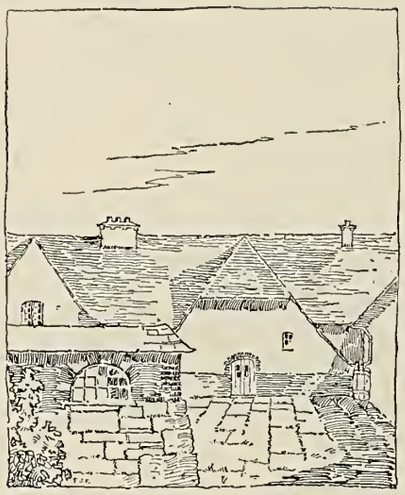


Interesting and irregular roof intersections can be attained with slate

Historic Uses of Slate

Many charming illustrations of slate roofs are to be found in this country, but it is natural that they should be the result of European examples. Fortunate indeed are those who have been able to ramble through the by-ways of English and Welsh rural districts, and see for themselves the best example of their domestic work. For those who have an eye for the picturesque there is nothing more appealing than the thatch roofed homes of the country folk. The soft lines and color, the variation of texture, the hand wrought unevenness at the crest of the roof and the projection of the eaves, stimulate the imagination of the observer.

For the Tudor manor houses of the early type, our sympathies are only secondary. As conditions altered, and the more substantial and elaborate homes required a more sanitary and lasting roof, it was natural that roofs of permanent material, such as stone, slate and tile, should be resorted to. Of these the most widely employed was slate because of its adaptability to the spirit of the Tudor, as well as its value from a practical standpoint.

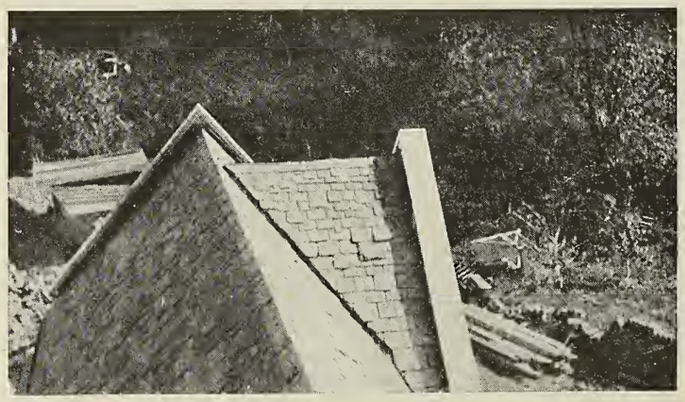


A court treatment of roofs where slate introduces color and variety

Craftsmanship and Weathering

As is shown by the illustrations here the success of the slate roof depends very much on the careful craftsmanship exercised in laying it. The slates must be especially selected for color value, size, and surface texture. The effect of primitive crudity that one finds in the old Tudor houses can only be gotten today by studied effort and painstaking workmanship. The architect who personally superintends the job will find his effort amply repaid. The roof, one of the most prominent parts of the house, deserves this careful treatment and justifies the added expense.

Cooperating with architect and workman is the weather. And upon the weathering will depend much of the ultimate effect of the roof. Rain, snow and sun will mellow the slates, blend the colors and enrich the texture. Nor will the transformation be at the expense of the slate itself.



A good example of a varied graduated roof surface, showing large slates laid wide to the weather at the eaves and smaller slates near the ridge



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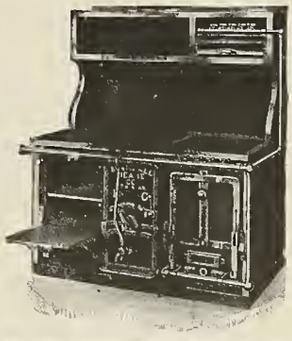
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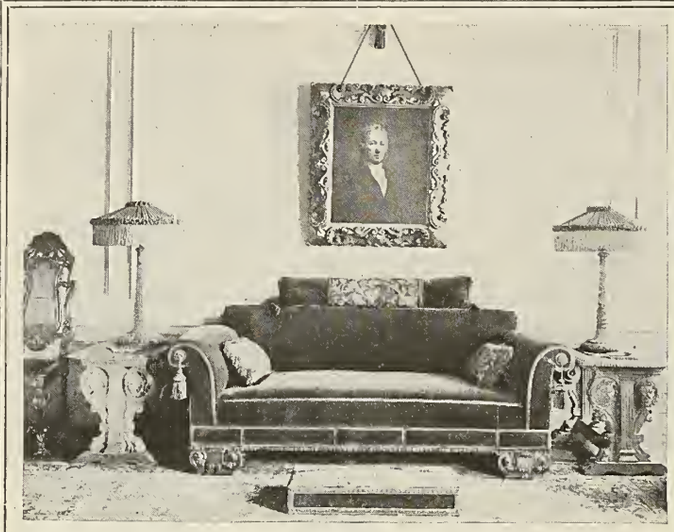


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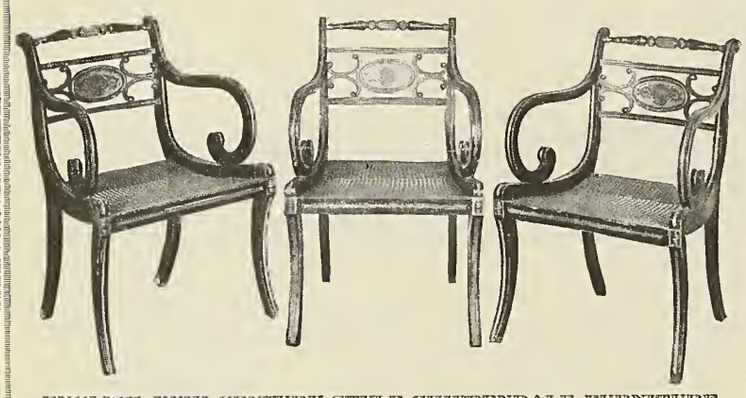
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Italian Seating Furniture and Tables of the 18th Century

(*Continued from page* 29)

early Louis XVI provenance (Fig. 11) show marked evidence of Italian manipulation which has not lessened its artistic value. In similar manner we find Italian versions of most of the familiar Adam and Louis XVI forms—round backs, oval backs, square backs, classic motifs and borrowed architectural features, but always with some distinctive modification.

Square Backed Pieces

Of all the 18th Century Italian seating furniture, the square-backed type, oftentimes so Sheratonesque that much of it may fitly be regarded as the close counterpart of the great English designer's synchronous creations, affords perhaps the greatest charm, the widest variety and the strongest claim to commendation as a vital factor in the realm of mobiliary art. Structurally, chairs and settees of this type are strong, their measurements insure comfort to the sitter and, from the point of view of design, they are well considered. In diversity of interpretation they range from classic elegance to the most engaging playfulness. The chairs, settees and window seats, in which the lyre *motif* forms the chief decoration, are as graceful as anything one could wish. Closely akin to the types already noted are such slightly later types as are exemplified by the triple chair-back polychrome painted and parcel gilt settee shown (in Fig. 9) or by the cane-seated walnut and gilt chair (Fig. 7) with an interlacing circle *motif in the back*. Both are admirable in contour and decorative detail and both present subtly pleasing features, such as the slight curving of the top and bottom rail of each separate section of the settee back, or the agreeable concavity and bead molding of the chair back. And like dignity, refinements and excellences are to be found in a great proportion of the allied types. On the other hand, in this same square-backed family we meet with abundant evidence of such refined playfulness as is to be found in Fig. 14 with its twin rows of cypress trees gradually diminishing in size to the arch in the middle, or in Fig. 15, where fruit and leafage, carved in relief on toprail and front of seat rail, break the classical lines of the rest of the composition.

It should be added that Fig. 15 was originally embellished with paint and gilding and a close inspection of the illustration will show how admirably the design lends itself to the enlivenment of polychrome treatment. Although Fig. 14 is in walnut, the design is also adapted to painted decoration, and one decorator, at least, to the knowledge of the writers, has successfully embraced the opportunity of painting reproductions with cream white ground and dark green cypresses adding occasional touches of gilt and mauve. Humble cousins of the square backed chairs just noted, are the rush bottomed and painted peasant chairs. The body of the chair shown in Fig. 13 is of an old buffish cream tone while the decorations, of scrolls and urns, on the broad toprail and the crossrail are in black and Tuscan red.

Devices for Painted Decoration

The perforations on the back of Fig. 16, forming a sort of *guilloche motif* on the upper and lower edges, represent a simple but highly effective device frequently resorted to by the makers of Italian furniture intended for painted decoration. A more extensive development of this same device is seen in the back of Fig. 12 in the form of an interlacing *guilloche motif* surmounting an arcade with shaped spindles. There is no attempt at carving and the shapes are merely cut out in flat profile. The painted decoration is then applied in *motifs* indicated by the contour. In this way the media of contour and color mutually assist each other in producing an agreeable decorative result. This principle is susceptible of endless diversity and was made use of by the Italian craftsman in felicitous manner. The chair shown in Fig. 12 is of bluish white body color with dark blue stripings, which to the eye largely take the place

(*Continued on page* 80)



Fig. 17. This walnut table, whose marquetry and inlay top is shown above, illustrates the exuberance of decoration which is so characteristically Italian



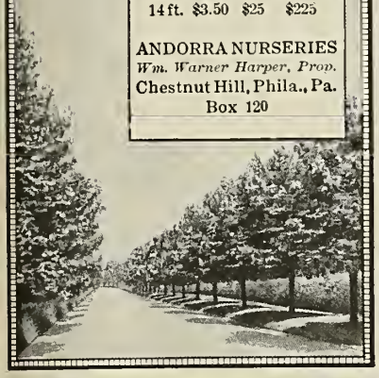
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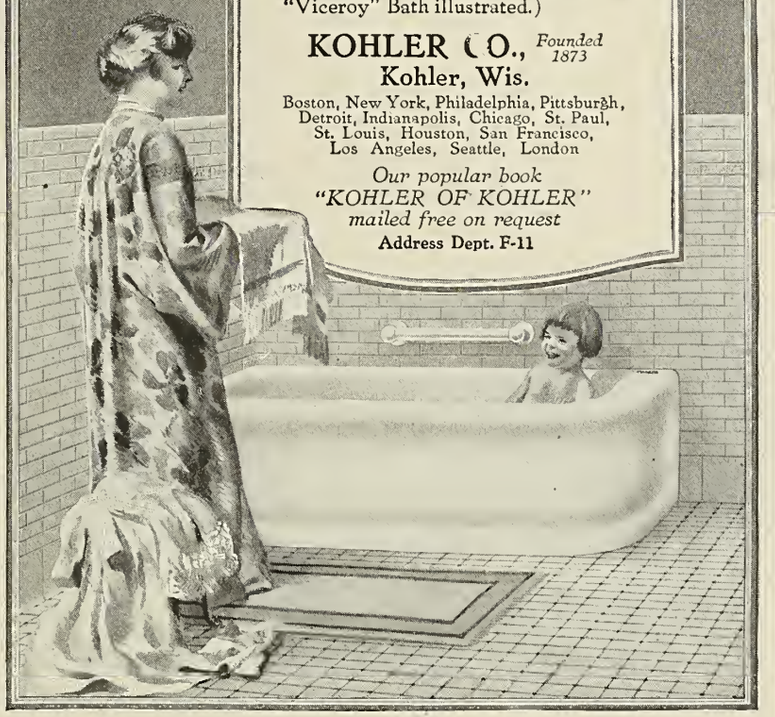
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Italian Seating Furniture and Tables of the 18th Century

(*Continued from page* 78)

of the defining bead moldings, and the decorations are in the same dark blue and vermilion with occasional dashes of other colors.

At the end of the 18th Century and in the early part of the 19th, the passion for Directoire and Empire modes was, of course, fully echoed in Italy as elsewhere, but still with the same agreeable touches of domesticity, which greatly relieved the bombastic aspect so often noticeable in other furniture manifestations of the period. At times, too, there were evidences of delicacy of conception, both in contour and decoration, that went far to redeem a mode that cannot be regarded as of altogether the happiest possible inspiration.

18th Century Tables

In examining Italian tables of the 18th Century, one finds, to a far greater degree than in the seating furniture, evidences of feebleness of design and lack of broad, comprehensive grasp. But the failure to measure up to the standard of acceptability was by no means universal or even preponderant. Many of the tables of the period compare favorably in point of design with the best contemporary work of other countries and, in point of decoration, often excel. One source of weakness in design was the tendency to indulge in over-elaboration. Not a few of the early 18th Century tables were distinctly good in line and will not suffer when placed beside English and French tables of a like date. The worst offenses in table making—and this applies equally to design and decoration—were committed when the Italian craftsmen were intoxicated with the vagaries of the Louis XV mode in its most extravagant phases. Nearly all Italian table work of this epoch is horrible and the less said about it the better.

By way of sharp contrast, to show that the impressionable 18th Century Italian table maker could redeem his ancient good name when removed from the sphere of pernicious influences, we may point to the late 18th Century table (Fig. 17), belonging to the period when the rectilinear spirit had again asserted its dominance, the period when so many of the slender, taper-legged tables, in which posterity now delights, were made in England and America after patterns by the Brothers Adam, Hepplewhite, Shearer and Sheraton. The lines are good—there is, of course, the characteristically Italian sharp taper of the legs—and the marquetry and inlay decoration is admirable in pattern, in execution and in color. There is not, to be sure, the restraint of design to be found in English pieces, but in the exuberance of decoration lies the national peculiarity, and the exuberance has not transgressed the canons of good taste.

The photographs illustrating this article are reproduced by courtesy of Cooper Institute (Figs. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 13, 14, 15, 16); C. M. Traver Co. (Fig. 12); Radillo-Pelitti Co. (Fig. 17).

Does the Small Greenhouse Pay?

(*Continued from page* 56)

house definitely in mind—or better still, on paper, no matter how rough a sketch it may be. Then you can talk with the builder about materials, etc., without so much danger of getting what he may think you ought to have instead of what you want.

Various Styles

The curved eave type of greenhouse has a number of advantages, among which are more graceful lines and a clear view of the landscape from the inside, which is very important in a house to be used as a conservatory rather than for the mere growing of things. On the other hand, with modern methods of construction, the eaves of a straight sided house do not necessarily constitute a weak point, as they used to be in the older types of construction. There are several patented types of eave on the market, all of which are satisfactorily strong, clear themselves from ice and snow, and do not get leaky. One of the little points to look into carefully is to see that the lower panes of glass in each row are firmly supported and held in place, and not dependent on glazing points or some other unreliable scheme. Lights of glass that can slip are always a source of annoyance and expense.

While not absolutely necessary, side ventilation is almost always desirable. With modern methods of opening and closing the ventilating apparatus by an easily turned hand wheel, requiring little room and operating all the ventilators along one side of the ridge of the house from one point, there is little excuse for not giving your flowers or vegetables all the fresh air that they should have—and an abundance of fresh air is one of the greatest factors in keeping them healthy and in getting the best results.

The double glazing principle, by which a thin layer of air between two panes of glass is made to serve as a retaining cushion, has been applied with success in the construction of small greenhouses as well as coldframe sash. In this method of glazing the full benefit of the sun's heat may be utilized. This is a particularly important consideration where the greenhouse is to be built attached to or against the garage, or in some other position where it can be given but little shelter by another building.

Heating Systems

While steam heating is used for large establishments, hot water is usually more convenient and satisfactory for the small home greenhouse. Even better, however, is the vapor-vacuum system. This combines the advantages of both steam and hot water. It is as cheap to instal and as quick to respond in an emergency as steam, without the latter's disadvantages. Without doubt, this system is growing in popularity and giving satisfaction. Either of the three systems may be used, depending on the heating system you already have in your residence, if the greenhouse is attached or near by, so that insulated pipes may be run to it.

The question as to whether or not it is feasible to attempt building your own greenhouse frequently arises. For one who has time and can readily use ordinary carpenter's and piping tools, it is an entirely practical proposition. Houses built to standard dimensions, which are by far the best and the most economical to buy, require very little fitting in being erected. A number of the best greenhouse companies make "ready made" houses which are designed especially for the man who wants the most for his money and can do much of the work himself.

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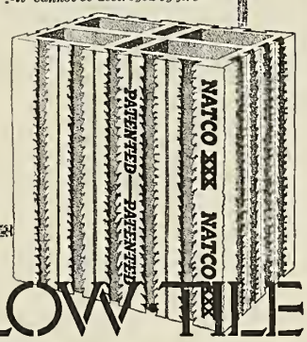
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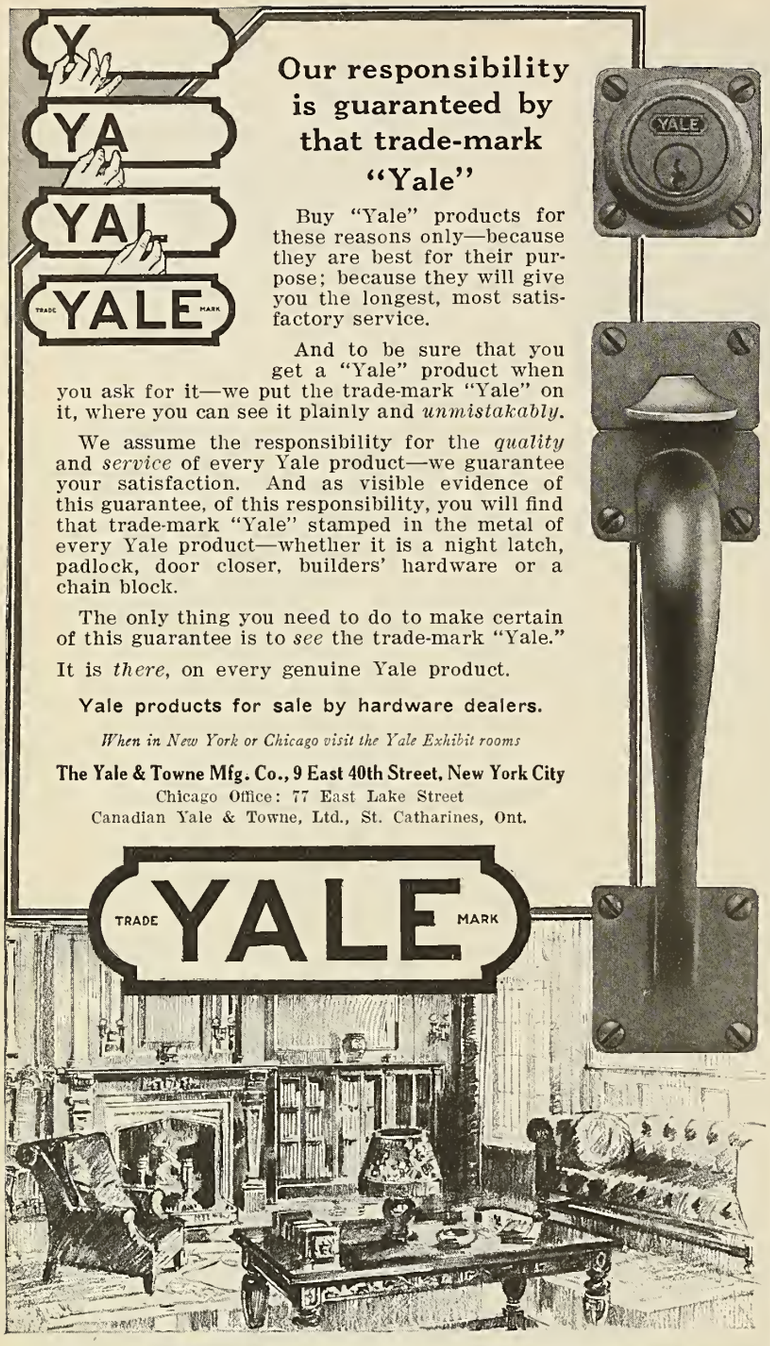
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Orchids of Easy Culture

(*Continued from page 23*)

More orchids die from over-watering than from any other cause. It is better to have them shrivel from lack of moisture than to decay from excess of it. All need a liberal supply during their growth. Light syringing in bright weather, when plenty of air can also be given, is acceptable to them and keeps them clean. Syringing in dull weather causes decay and discoloration. When the growths have matured gradually lessen the supply of water until only a light syringing in bright weather and enough water at the roots to keep the bulbs from shriveling is given. It is hard to give them the moist atmosphere they love and at the same time plenty of fresh air. The only way to do it is to keep the greenhouse ventilators open in pleasant weather and sprinkle the walls, walks and under the benches.



Lælia purpurata's flowers are sometimes 6″ to 8″ across

Fully expanded blooms are discolored by the general syringing other plants need, and are available at this time in the living rooms. It is wonderful how long some of them, notably the lycastes and cypripediums, last there. Give them just enough water at the root to keep the flowers fresh, and sponge the rich, dark leaves free from dust. Commercial growers have a cool show house in which blooming orchids are placed to keep them perfect as long as possible.

An Orchid Roll of Honor

Cattleyas are the most popular of all orchids. They have large and superbly colored flowers which last well; they are easily grown and some species or other can be kept in bloom all the year. Normally the color is light rose, or lilac-rose, throat yellow, lip crimson, with frilled edge of white. *Cattleya labiata*, *C. trianæ* and *C. Mossiæ* are three fine sorts that thrive in the warm end of a greenhouse.

Lælias are so close akin to the cattleyas that they hybridize with them and their differences run close to the vanishing point. *Lælia anceps* is a favorite because of its spicy fragrance, long stems and free-blooming habit. Lælias are grown like cattleyas and have the same lovely colors.

Perhaps because of their velvety, eye-like spots, the dendrobiums seem like glorified pansies. *Dendrobium nobile* is the best one and not difficult to handle satisfactorily. If a number of plants are secured and treated successionally, their blooms can be enjoyed all winter. The flowers are rather large and quite showy, rose and white, with velvety crimson blotches. They like comparatively small pots of fern-root and should be hung near the glass in the warm end of the house.

Cœlogyne cristata and its white variety are the loveliest and most spiritual of all orchids. They develop into neat, dwarf, evergreen specimens, over which droop, in long sprays, the quivering, ethereal white flowers. Ordinarily they bloom in February or March, the bloom remaining perfect four or five weeks, if kept free from damp. Although so beautiful, this is an inexpensive sort and one of the easiest to grow. It likes the cool end of the greenhouse when resting in winter, is happy under the shade of trees in summer, and may be grown, with *Cypripedium insigne*, in a violet house.

Cypripedium insigne, perhaps the easiest of all orchids to grow, even without a greenhouse, is also inexpensive, and in good hands seems to last forever, yielding a larger crop of flowers every year. Its flowers are oddly shaped and colored—tawny yellow, green and white. These are the true lady's-slippers, the large, showy, dorsal sepal and saccate lip, or slipper toe, forming the showier portion of the flower. The thick, leathery blooms sometimes last three months on the plant and five or six weeks when cut.

Lycaste Skinneri, the cowled monk orchid, endures living-room temperatures almost as well, and is as easily grown. Its thick, waxen petals are ivory-white, with rose and crimson markings on the lip. It loves a cool treatment and plenty of water.

Bright-Colored and Spray Orchids

To give long sprays for cutting, the oncidiums, odontoglossums and miltonias are needed. *Oncidium ornithorhyncum*, loved for its daintiness and fragrance, has small flowers of clear rose along stems 1′ or more in length. *O. varicosum* has similar sprays of glittering yellow. *O. papilio* is the curious butterfly orchid that often deceives the insects themselves. The odontoglossums are now the most useful and generally grown of all orchids. *O. grande*, with sprays of large, chestnut brown and yellow blossoms, is the popular baby orchid. *O. crispum*, nearly pure white, just touched with gold on the lip, sparkling and undulating richly on luxurious lengths of stem, is the finest of all. All like a cool, moist, even temperature throughout the year. Miltonias have shorter sprays of lovely flowers in various delicate colors.

One great charm of orchids is their delicacy of coloring, but brilliant dashes of color now and then delight the most fastidious. *Epidendrum vitellinum majus*, although a cool-house orchid, glows like a fire when in bloom. Its brilliant orange-scarlet blossoms shoot upward in crowded, flaming spikes that gleam for six weeks or more. This plant is satisfied with the same treatment we give cattleyas, but might be kept cooler.

Blue is a rare color in orchids, and *Vanda cærulea* is one of the best instances of this color. There is a great deal of difference in the coloring of the flowers in different importations. Some are pale, almost white, while others are the true cerulean blue. Some specimens of this vanda have hundreds of lovely bright blue blossoms open at one time.





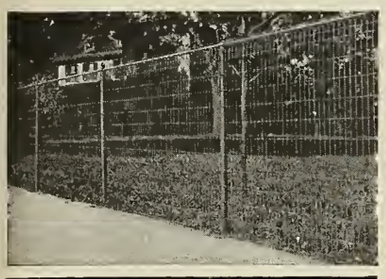
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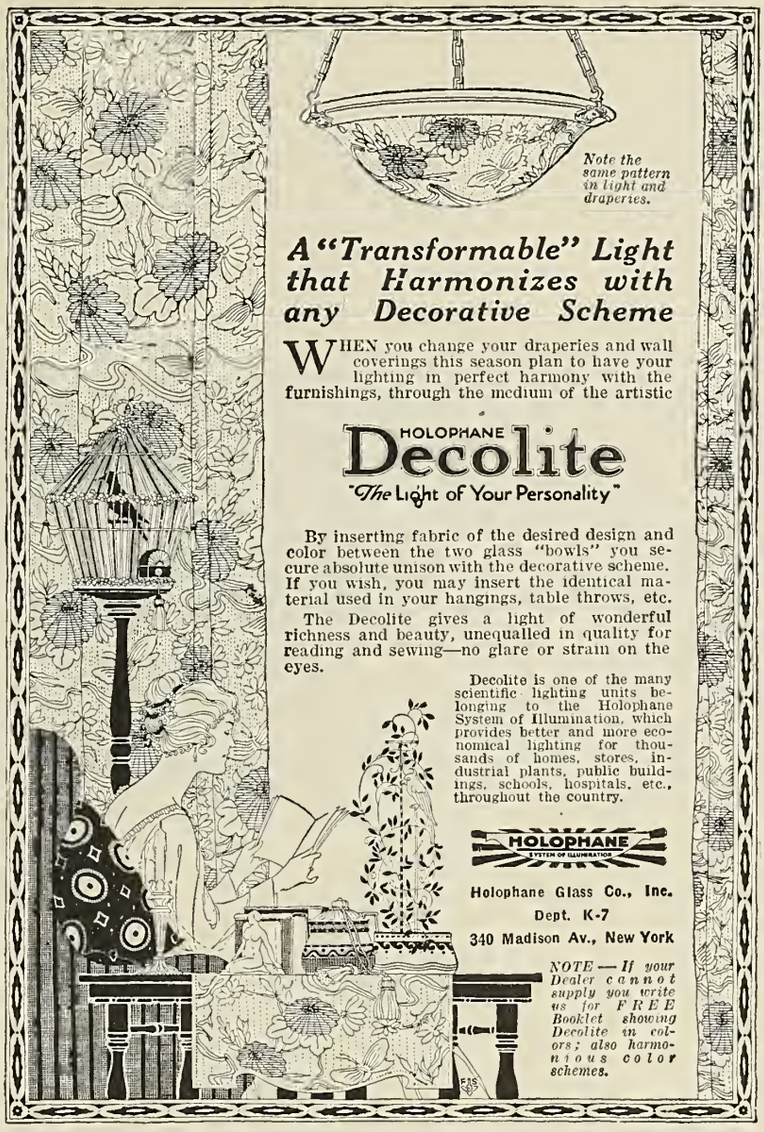
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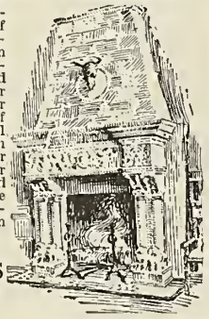
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That Self-Heating Greenhouse

WHAT a wondrous agent is Cause and Effect! *If* I hadn't had two maples growing side by side on my garden site which required taking out, there would have been no deep hole, eight feet square, to fill; and, without the hole I never would have filled it with fertilizer and built thereon a hotframe that carried us through the winter with fresh lettuce. And, if we had not tasted the delights of fresh lettuce (for nothing) all through the winter, we never would have thought of expanding the idea into a small greenhouse.

Our hotframe had taught us that a greenhouse, utilizing the heat of fermentation of fresh manure, would handle successfully any vegetable that could stand an occasional touch of 30° Fahrenheit. Further, in the early spring months, such as March and April, many May flowers and vegetables could be started from seed, thus saving the expense of buying potted plants.

Plans and Materials

So, when we and the children and the pups went over the matter in solemn council, we laid our plans as follows: Four logs, two nine feet, two fifteen feet, to be laid in a square, same being the trunks of our left-over forest trees saved from clearing the land. Said four logs to abut against four pine corner posts, to which were to be nailed the top boards, bringing the walls of the greenhouse up to two feet high. Earth and sod to be banked up against the logs outside, concealing them from view, and making a pretty green rise of grass, from the garden level up to the white eaves of the greenhouse. A heavy roof rafter of 4"x4" pine to run lengthwise of the greenhouse, to which were to be hinged five 6"x3" hotframe sashes on a side, their lower ends resting on the top board of the greenhouse walls. Back end of greenhouse of tongue and grooved pine; front end in glass framing, with a glass door. And then the interior—ah, yes, the interior!—for here was to be our great invention! Around three sides, a cement block wall, two courses high, set three feet in from the logs; with a floor and a cement tank in the center—*and*—the space or bins in between the logs and the concrete walls to be filled with four or five loads of fresh manure, topped with loam, making a self-heating bed three feet wide by thirty-three feet long, counting the two sides and one end as a bed! The concrete tank down the center of the greenhouse was not only for water plants, ferns and fish, but, being nine feet long by nine inches deep by sixteen inches wide, it would hold a lot of water, a splendid conserver of heat, storing the sun's heat in the day time and giving it out again at night. As a matter of fact, during the bitter winter that followed, that water was never even touched with ice, and, aside from pulling the shades and setting in a lantern on extra-cold nights, we gave the greenhouse no care that winter and yet brought an orange tree through without getting it frost bitten.

Cost and Labor

Before going into the enterprise we figured the costs as follows: The ten hotframe sashes at $30; the end frames at $8; the concrete blocks at $3; the top boards, rafter and end boards at $6; and the labor on concrete work at $6.

Apart from the concrete work we elected to do all the rest, by way of pleasurable recreation, and the very next Saturday saw us about it. Two fifteen-foot planks; two nine-foot planks; a short session with the saw. These were then nailed to the four 3"x3" pine posts, one of them at each end of the fifteen-foot boards; and, presently, four holes were dug and the posts let down to the right level, the nine-foot boards were nailed across their ends and the whole squared and leveled to a nicety before filling in the post holes.

This finished, we painted the frame a prime coat and stepped aside to let the laborer move in the logs and saw them to fit exactly between the posts, after which they were drilled with an auger bit and spikes driven through the post into the ends of the logs, thus holding them secure against moving. Then, many wheelbarrow loads of earth were hauled and banked against the outside of the logs, the slopes thus formed being covered with cut sod, tamped and garden-hosed. The work consumed a Saturday. We might add that the location chosen for the greenhouse was in one corner of the strawberry bed, with its length running north and south, the north end in matched boards and the south in glass framing made for us at the mill. We chose the strawberry bed, partly because any other part of the garden could not be spared without making our wheel-hoe planting lines too short; partly because the strawberries were a permanent institution, not subject to change; and partly because this particular spot was dry, sandy soil, where even strawberries did not thrive and were apt to be winter-killed, so we naturally took it as the poorest spot of soil that could be spared from the garden area.

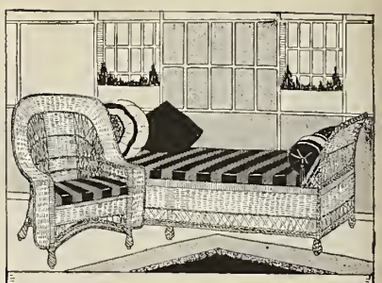
Completing the Frame

A long yellow pine rafter, dressed on all four sides, 4"x4" by 16' long, now appeared on the scene. We set all sails for it on the next Saturday, and soon had it up in position set in the notches of a strip of 4"x⅞" pine upright nailed to the inside of the frame at the center of the north end and a 3"x3" post at the south end. The thin post was, of course, to be reinforced by the wooden backing at the north end, and the glass frame at the south went against the 3" post, but for the present they held up the rafter alone. While the laborer was laying the inner concrete block walls, we cut and nailed up into place the triangular back wall, of 8" tongue-and-groove pine. This we reinforced across the ends by strips of moulding nailed to each and all the boards along their outer edge, thus tying them together. Then the first pair of hotframe sashes went up. All they needed was cutting the ends true and square and screwing on the pairs of galvanized iron hinges, which were forthwith screwed to their places on the pine roof rafter.

The remaining pairs of hotframe sashes now went on until all were done, and the sun set on another Saturday. A sketch of the end sash frames and the glass door was then made and turned in to the mill for construction, and the next Saturday all our work was painted white inside and out.

Meanwhile load after load of fresh manure was being transferred to the bins or beds in between the concrete block walls and the outside logs—in all four wagonloads were used, and,

(*Continued on page* 86)



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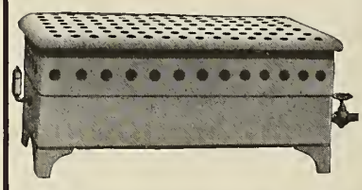
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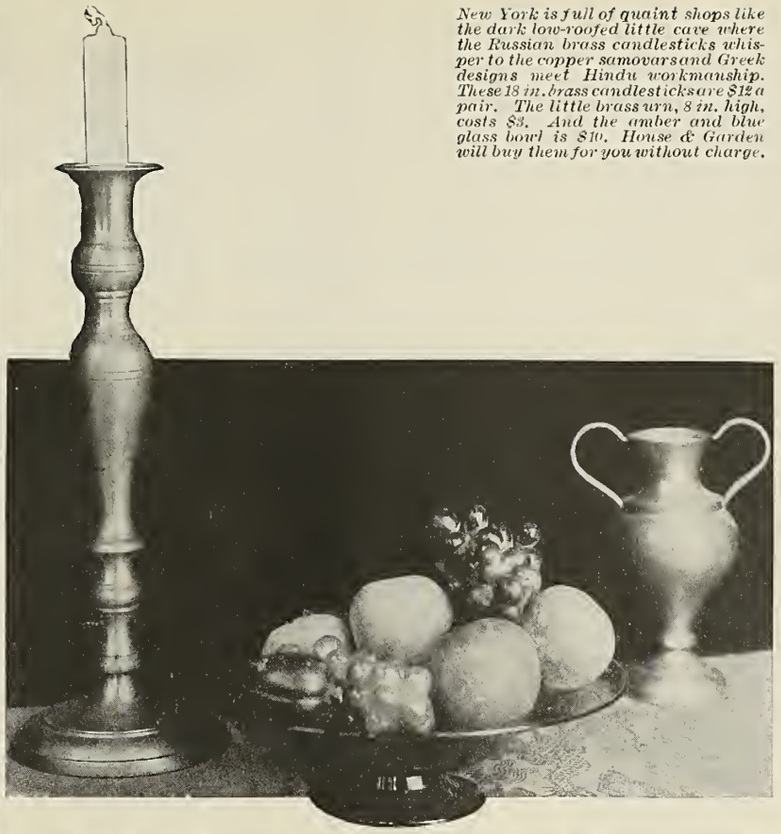
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These are just a few of the things that House & Garden shows in its November issue. But it does more than show. If you and your house want to find the floor lamp, the new china, the very-most-beautiful pillow, you may ask House & Garden to go out on the Avenue and shop for you. You'll waste no time. You'll have no disappointment in getting something that won't keep its appearance. No charge. No worry. Just write us, telling us what you want, and on what page of what issue it appeared. Then enclose a cheque. And there you are! Address

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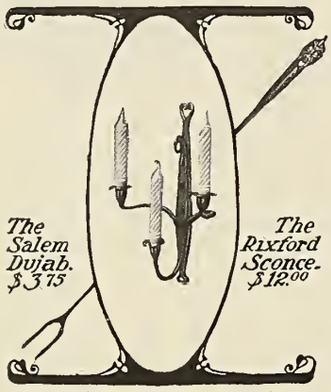
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That Self-Heating Greenhouse

(*Continued from page 84*)

after the loam went on this, the interior of the house became oppressively hot even for November.

The following Saturday the end glasses arrived from the mill and were soon fitted and screwed into place. Inside the greenhouse was now laid the concrete floor and the long narrow tank that went down the center was finished.

The front cornice of the greenhouse caused some little thought. Obviously, the thin frame of the hotbed sash would not do to secure the end frames to, because these sashes must be raised for airing and ventilation on hot days, so we built a cornice of 4″x⅞″ pine running down from the rafter to the wall frames at the south end of the greenhouse, and the last sashes abutted evenly against these, whilst under them came the end glass frames being nailed to them by long brads driven down through the cornice. Filling in the corners under these eaves we put an inch cove moulding quarter-round, and finally, over each crack between the hotframe sashes, we nailed a wide, flat, 2″, double OG pine moulding, nailed to one sash only, so that they could all be raised at the lower end beginning with the north sash.

After all this work had been painted with two coats of Outside White, we rested from our labors, and found ourselves in possession of a 9′x15′ greenhouse at an expenditure of some $60 in cash and four Saturdays of exercise. It being November, we planted the west bed inside the greenhouse in lettuce, and moved in the orange tree and all the box pyramids and balls about the place, for we lost a great deal of potted box from freezing up the winter before and did not propose to have this happen again. And so we went into the winter.

WARREN H. MILLER.

Spanish Bedspreads in American Homes

(*Continued from page 36*)

ventionalized forms of fruit, flowers, foliage, vases, baskets, birds, animals, lettering and geometrical designs. Nearly all of the patterns, owing to the medium of materials and method of fabrication, display the angularity of the cross stitch work familiar on old samplers. Borders of stiff grape vines and bunches of grapes were in particular favor and, since these spreads were frequently given as wedding presents, the Christian names of the bride and groom now and again appear woven prominently into the border, as in the "Eduarda and Lorenzo" spread shown in one of the illustrations.

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Interesting color values are given a room by the spreads. Dull green, dull red and yellow hang behind the table, and a rose and white spread is on the floor. Courtesy of John Wanamaker



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HOUSE & GARDEN
19 West 44th Street
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A Happy Christmas Thought for Children and Birds

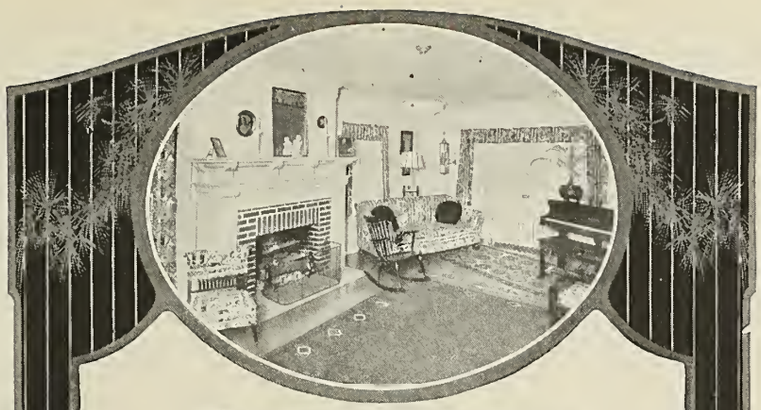
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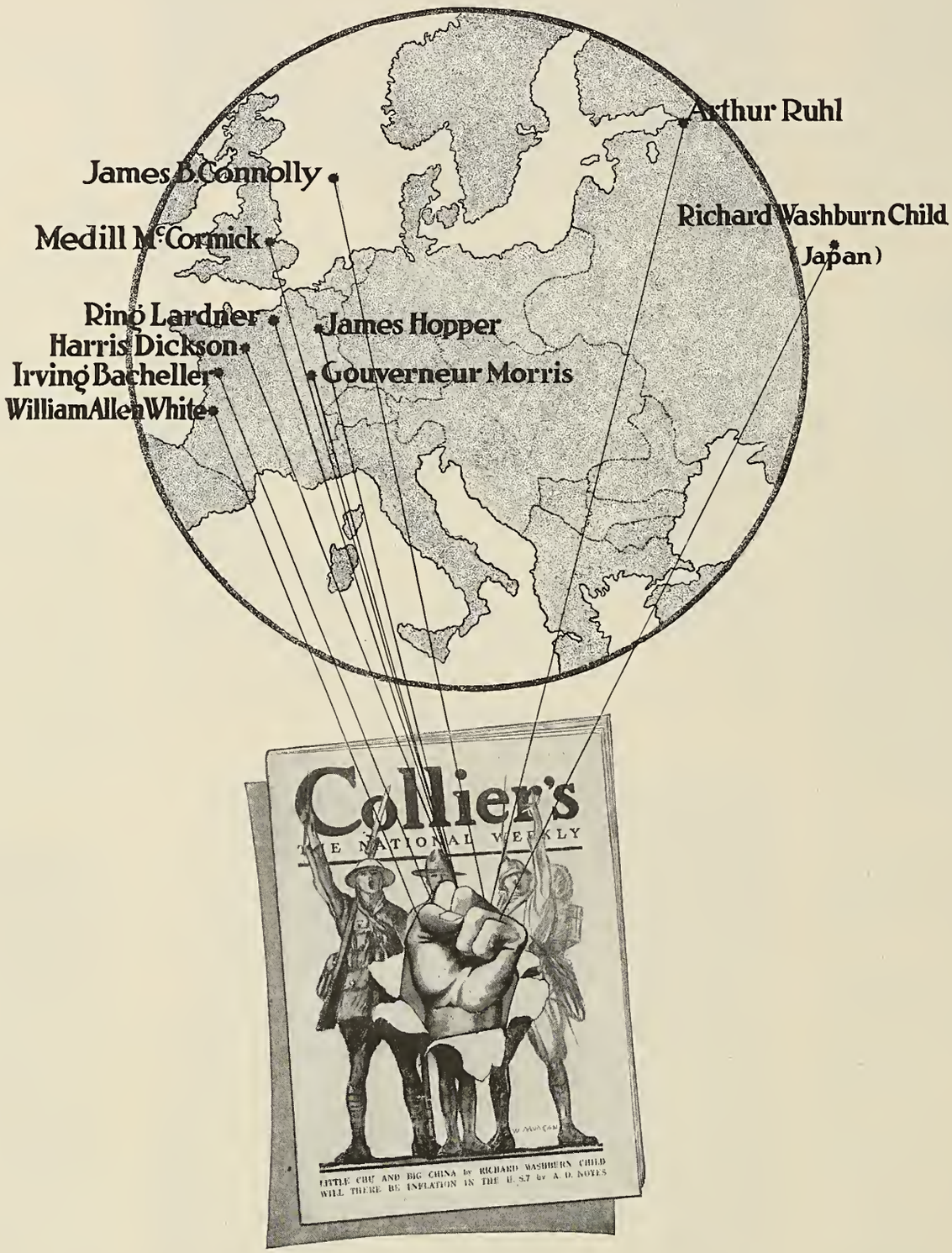
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This house was built in 1908 and the stucco was laid over **Kno-Burn Expanded Metal Lath**. The two photographs below were taken this spring. They tell a graphic story of the permanence of stucco construction when laid over a base of **"Kno-Burn."**

After nine years the lath is just as good as new, and its bond with the plaster is just as firm.

What more conclusive proof could you have that there is at least *one* way to insure the permanence of inside plaster and outside stucco?

"Kno-Burn" costs a trifle more but pays dividends in permanence and owner satisfaction.

North Western Expanded Metal Co.

Member of the Associated Metal Lath Manufacturers

937 Old Colony Bldg, Chicago, Ills.

This is the back of plastered wall.

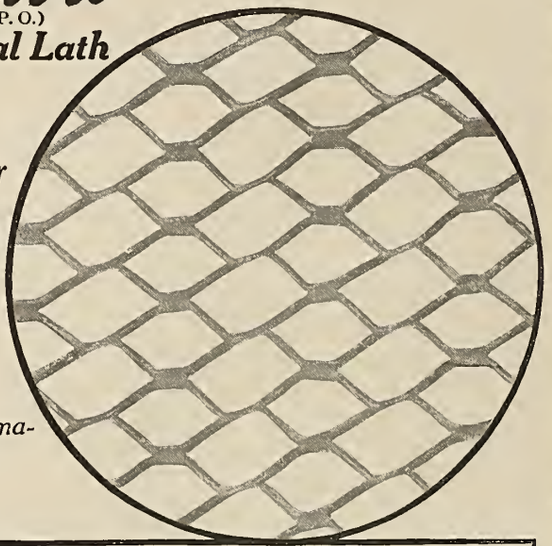


Kno-Burn
(Trade-Mark Reg. U. S. P. O.)
Expanded Metal Lath

Send for Booklet 372

A Mine of Valuable Information -- yours for the asking.

This is the plaster gripping mesh.



The "Key" of the stucco to "Kno-Burn" Lath used on the residence above. Reproduced from an actual photograph.

"Kno-Burn" Lath after being on the residence above for 9 years. Reproduced from an actual photograph.

DITTMAN COLOR PRINTING CO.

House & Garden



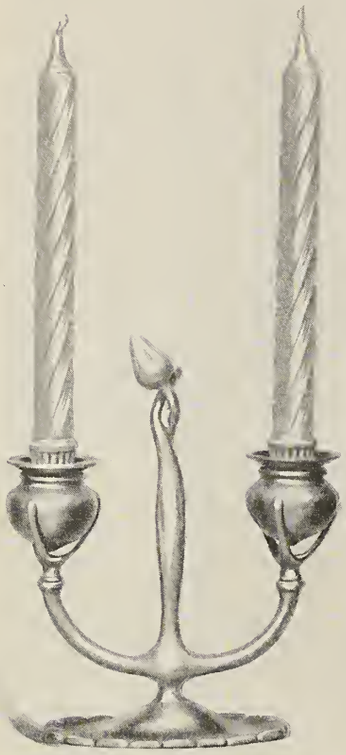
CHRISTMAS HOUSE NUMBER

EMBER 1917 CONDÉ NAST, *Publisher* 25 CENTS

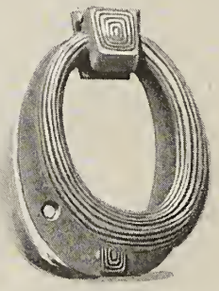
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MADISON AVENVE AND FORTY-FIFTH STREET

NEW YORK CITY



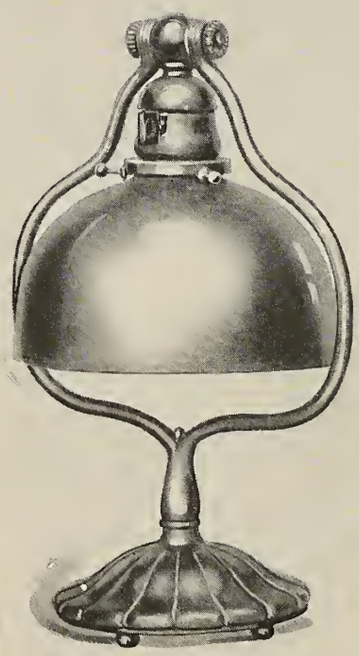
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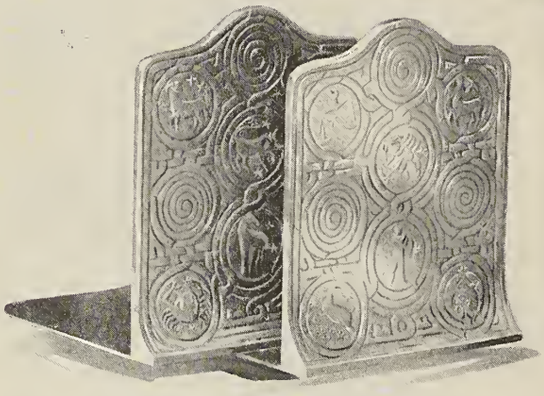
BRONZE COMPORT. FINISHED IN BROWN OR GOLD. 8 IN. DIAMETER . . $12.00



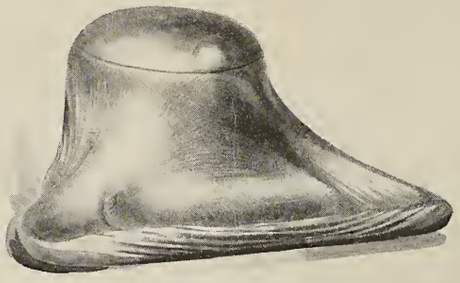
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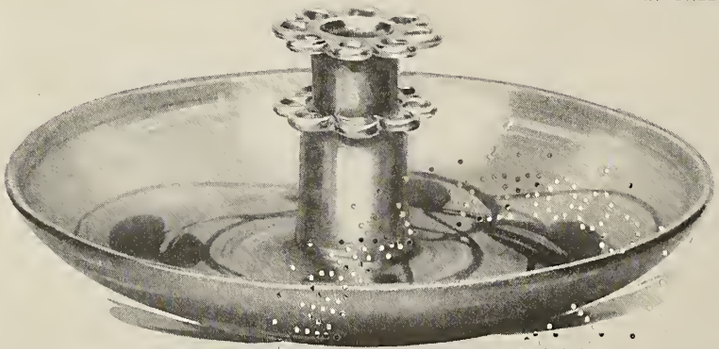
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$12.00



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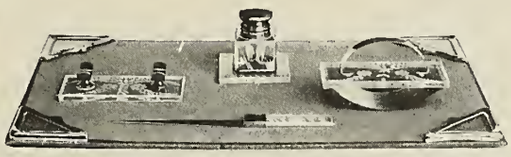
OVINGTON'S



658—*A sharp pair of scissors and a bright brass letter opener are these fellow members of a useful library set—to pack themselves away so conveniently and so attractively in a leather case. Complete, only $2.50.*

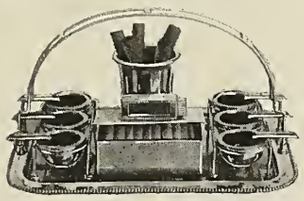


682—*At $10.00 this richly carved mirror—leaf border and flowered top in antique gold—is a gift suggestion deserving of serious reflection. Finest French plate. Size, 13½" x 29½". Price, $10.00.*



652—*Glass desk sets are becoming more fashionable every day. This one with its richly engraved flower design becomes more useful every day, as well. It consists of a pad 12 x 18" with four corners, an inkwell, a pen holder, a roll blotter and a paper knife. Price, complete, $12.00.*





676—*Here is a nickel smoking set which anticipates the smoker's every need. It measures 9¼" wide x 12" long; and includes six ash trays (3" in diameter) with linings of smart red glass, a match box holder, and a cigar-and-cigarette box holder. Complete, $20.00.*



661—*Silver bands about the top and base of these glasses are still further enhanced by the silver rooster on the side. Shaker of Sheffield holds two pints; tray is mahogany with marquetry cock in center. Set as illustrated, $20.00.*

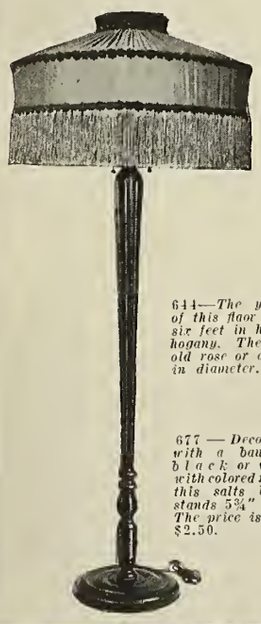
Cocktail glasses.....$24.00 doz.
Cocktail shaker..... 7.50
Mahogany tray..... 3.50



649—*Of rich, dark blue pottery, this tea set would strike a particularly happy note of color in a setting of snowy little napkins upon a polished mahogany tray; and in any environment its unusual shade is most distinctive. Complete with teapot, sugar bowl, cream pitcher, six cups and saucers and six tea plates, it is priced at only $10.00.*



665—*$8.50 forever, year in and year out seems an impossibly low wage for a good servant; and yet here you are; Lazy Susan, the cleverest waitress in the world, at your service! The mahogany tray (16" in diameter) mounted upon its mahogany base, revolves noiselessly on ball bearings—to help you serve things easily. 16" in diameter, price $8.50; 18" in diameter, price $10.00. 20" diameter, $12.00.*



672—*These toilet bottles, measuring 3¼" in width, 2½" deep, 4¾" high, with a black enamelled band covered with pink enamelled roses, between gold lines both around the neck and body and the stoppers are in black enamel with pink roses and edged with gold. The labels are lettered in gold. Bottles are $3.00 each or a set of six for $15.00. Labels as below.*

Alcohol
Ammonia
Bath Salts
Bay Rum
Bicarb. of Soda
Boric Acid
Cleaning Fluid
Cologne
Eye Wash
Face Lotion
Glycerine
Hair Tonic
Hand Lotion
Listerine
Mouth Wash
Peroxide
Spirits of Camphor
Toilet Water
Tooth Wash
Witch Hazel

644—*The graceful fluted column of this floor lamp, standing a full six feet in height, is of solid mahogany. The shade of fine paplin in old rose or old gold measures 22" in diameter. Price, $20.00.*



677—*Decorated with a band of black or white with colored roses, this salts bottle stands 5¾" high. The price is only $2.50.*



643—*The appetizing cocktail has an appetite of its own, for eating into the finish of the tray upon which it may be spilled. That is why this tray has a glass bottom protecting its mahogany finish. Decorated with a game cock, enamelled in colors, it measures 21 x 11". Price only $3.50.*





662—*With dainty pink and yellow roses upon a band of robin's egg blue edged with gold, this breakfast set is actually just as pretty as it sounds. In a good quality white china, and numbering 17 pieces, it is priced at only $10.00.*

CHRISTMAS morning finds a present from Ovington's being unwrapped with a real thrill of anticipation. That is because of the label on the box. And the rest of the year finds it arousing a really sincere admiration. That is because of the article itself. Here you may find a score of suggestions of that character.

May we send you a copy of the New Ovington Gift Book?

OVINGTON'S

312-314 FIFTH AVE. - NEW YORK

660—*It took a clever bit of camouflage to dress up your war knitting bag as a parasol. The black cane 45" high is topped with a girl's head in colors. The bag is cretonne in pink or blue. The price $5.00.*



666—*Hanging boudoir clock, 16½" long, 24 hour movement. The clock can be had in antique gold, with the flower design in polychrome colors, or in white enamel with the flowers in natural colors. Price, $6.00.*



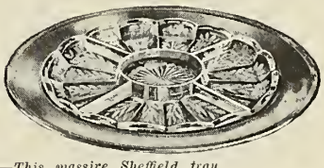
278—*The poker enthusiast will experience a flush of pleasure at having an unbeatable combination like this. 250 chips and 2 packs of cards are packed in a solid mahogany container which revolves on ball bearings during the game—and which carries a cover (as illustrated) when not in use. 8" in diameter. Price, $15.00.*



671—*This exquisite combination is a Venetian glass marmalade set. The cover is topped with a piece of fruit in natural colors and on each side is a flower in natural colors. Complete with spoon, $4.50.*



651—*The brown lacquer border of this pedestal picture frame achieves unusual effectiveness by being laid between bands of antique gold, with ornaments of antique gold at the top. It shows a view 8 x 10". The frame is priced at only $4.00.*



675—*This massive Sheffield tray is equipped with an engraved glass compartment lining for hors d'oeuvres. The compartment lining, however, can be removed to adapt the tray (14" in diameter) to any purpose. Complete, $10.00.*



654—*This useful article is proof conclusive that $2.50 is not too small a price to pay for a gift of great distinction: An unusual cocktail mixer and muddler. The rooster is enamelled in full colors. Price only $2.50.*



659—*At only $6.00, the busy knitter who does not elect to pull the wool out of the small hole, in the top of this interesting device, is pulling the wool over her own eyes. This distinctive worsted holder is solid mahogany. The top to hold the ball of wool measures 7½" in diameter. The stand is 32" high and has a small peg on each side to hold the hank. Price only $6.00.*

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Branch Office: West Palm Beach.



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Five acres of luxuriant tropical flora furnish a charming setting for this delightful house.

House contains: 4 large master's rooms, with sleeping porches; 3 baths, 3 servants' rooms, 2 garages with rooms and bath. Concrete dock will accommodate 70-footers. 2 tennis courts. (No. 488)

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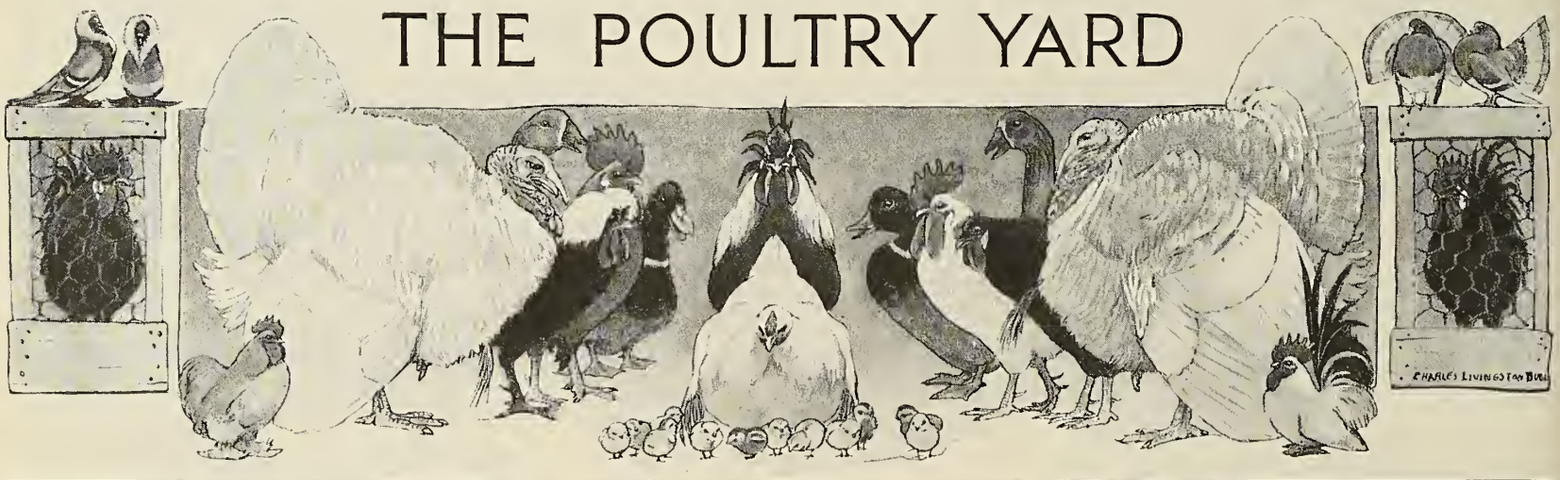
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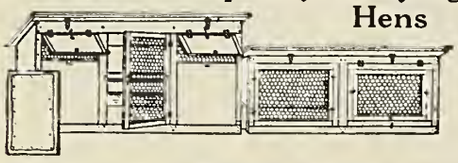
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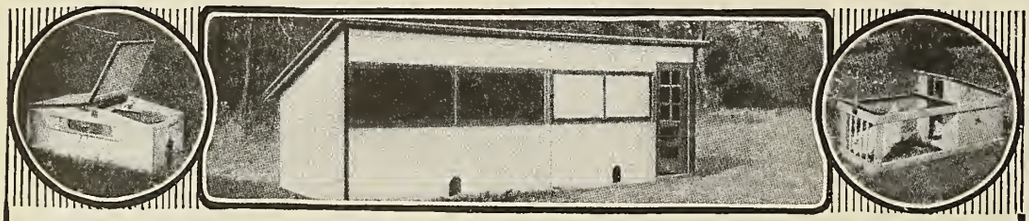
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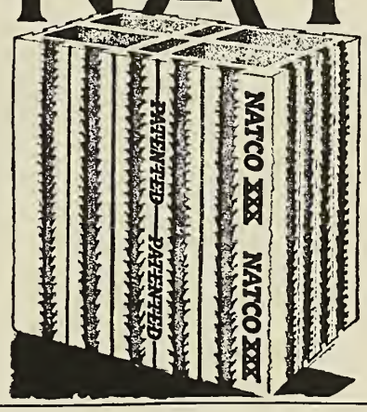
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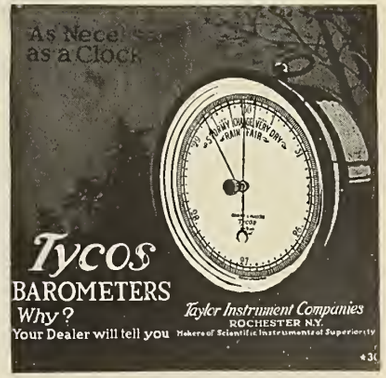
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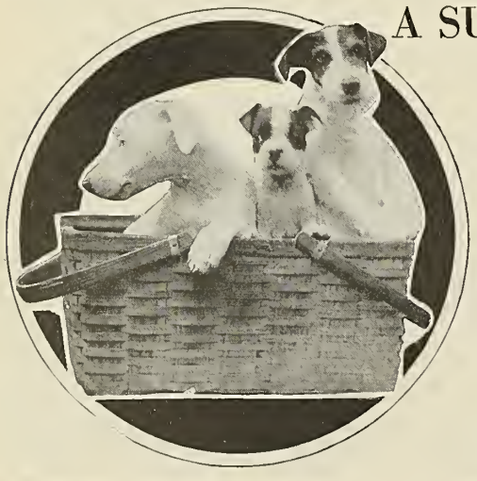
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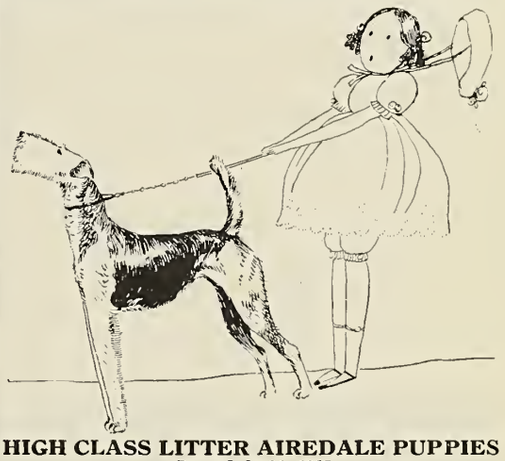
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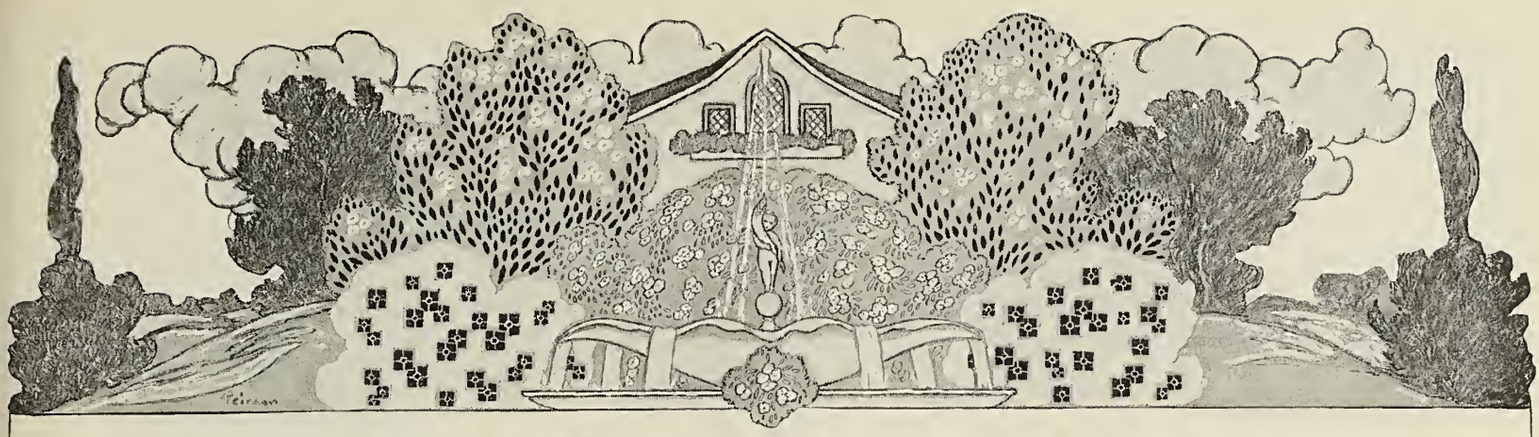
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RICHARDSON WRIGHT, *Editor*

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THE FURNITURE NUMBER

A MAN builds a house once a life time, but his wife is constantly furnishing and refurnishing it. This constant appeal is amply satisfied by the slowly changing fashions in furniture and decoration. And into the Furniture Number there will be compacted about as much of these fashions as any issue could hold. Not that the interests of architecture and gardening are neglected—but this is a furniture number, and furniture and decorations occupy over 45% of the editorial space.

Here, for instance, is Spanish furniture described and pictured, and a new style that is a cross between Spanish and Italian, the two popular modes of the day. Here are pages on the Persian motif in furniture, on when and where to use painted furniture, on the facts about over-stuffed furniture, suggestions on choosing the right chair for your desk. Besides, there will be a page of color schemes—as indispensable to the housewife as cooking recipes—a page showing substitutes for the sideboard, another showing the latest linens, and still another on making the most of deep windows. And as a finishing touch comes a page of wrought iron and the three pages of A Little Portfolio of Good Interiors. Nor should you overlook the description of over-door decoration or the ten-minute article on the necessary furnishing for the enclosed porch.



Among the many interiors shown in the next issue is this living room, an apartment of unusual distinction

Wise gardeners begin their paper work in January. More folks than ever before, now that war gardening is so necessary, will be planning their vegetable garden at this time. To help them and Uncle Sam, a garden expert has laid out three vegetable plots, calculated the space, cost and kinds of seeds to plant, and the amount of vegetables you should gather. Another expert writes on making a blue garden, and an amateur tells her gardening experiences and what they led to.

Of houses there are three: a pretentious brick house from Pittsburg, a quaint Long Island farmhouse of shingle, and a little stucco Colonial house from Hartford.

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A PHILADELPHIA BYSTREET

It is a little red brick city of quiet, consistent charm, a city whose older streets have one dominating note of color and the slight irregularity of form that gives variety. It remains even today one of the few great cities where it is not difficult, on some of the little bystreets, to conjure up the shapes of long ago. For here, in tiny houses up shadowed lanes, still dwell families whose names were famous in the founding of the nation and are famous today



AN EARLY PHILADELPHIA CHRISTMAS

The Color and Life Have Gone Down Into History, but in Her Landmarks Philadelphia Recalls the Spirit of the Past

GRACE NORTON ROSÉ

Drawings by Jack Manley Rosé

FLARING torch lights flickered weirdly over the crowded, dark, brick sidewalks. Jostling streams of people beat back and forth before the playhouse. Chaises and coaches rattled up amid a scattering of people. Chairs came swinging down the roadway, the link boys shouting above the din of many tongues, "'Way there! 'way there!"

Fair women, some in the charming classic dress then having its first vogue, careless in their display of slim ankles and white bosoms, stemmed the throngs on the arms of satin-clad gallants who had not yet discarded powder or knee breeches for the unbecoming Jacobite attire. There were ponderous full-skirted dames in massively curled hair and large postilion hats, and others still clinging to the high-drawn coiffure, plentifully besprinkled with ribbons, flowers, feathers and jewels, and wearing the hoops and crinoline of the Pompadour mode. All of them were most inadequately protected against the light snow, and the chilling winds that swept up South Street from the Delaware. Hoods and calashes there were, and even the gray blinder-like bonnet of the Quakeress, passing discreetly in pattens; but the silken wraps, albeit they were trimmed with fur, were negligently caught over the bare-necked and bare-armed beauties beneath.

Laughter was rife in the air, and the coarse jests of the times. A roistering trio of young bucks went sweeping past, trolling a taproom ditty and quite careless of whom they shouldered from the slushy walk. Quakers in drab beavers threaded their meeker way, as little touched by peace then as they had been by war. Apprentices in their best stared about them gawkily, raising their lanterns to read on the billboards that "Eugenie" and "The Lying Valet" were soon to be repeated.

It was a Christmas Eve throng wild with the joy of life and riotous living.

Peace had been declared in 1783 and the young nation still in the first flush of its success, flooded with paper currency and heedless of the warning of Morris and the rest, set up its capital again in Philadelphia and proceeded to the congenial task of letting out its cramped soul in rollicking celebrations.

For the young blades, after the play, there would be late suppers and "club dinners," cards for money and the rattle of dice at candle-lit tables, then home, a little the worse for wine, in the star-lit hours of Christmas morn. There might be baiting of the old watchmen, songs caroled in the sleepy streets, pulling off of door knockers, and perhaps a certain difficulty in mounting the parental stairs.

CHRISTMAS dawn would find the little city hardly astir. The pale December sunlight, casting purple shadows of bare branches across the rose brick and creamy white of the charming house fronts, would peep in at the crescent-chinked shutters and bid the dwellers awake. It was holiday time, and not until the bells of Christ Church and Saint Peter's called to them, would there be movement of fashion along the brick sidewalks.

The warehouses on Dock Street had their shutters up. Here and there along Front Street, toward the southern limits of the town, a fine old double house with gardens running to the river's edge would show a bit of life about the kitchen wing where the blacks made ready for the day of guests and feasting.

Where the household chanced to be of Quaker origin, the quiet, everyday life was well under way. They were not of the world's people. What had they to do with the famous diners, the afternoons of wild talk and visiting, the punch bowls, and the clink of empty glasses and golden coins on the crowded card tables? There were, however, those of the sect who made smooth and easy the path of mild transgressions from the stern edicts of meeting, and were not at all loath to recall that in earlier times a touch of color here and there in life, as well as in costume, was thought not amiss by the founder of the city and exponent of their creed. Later years brought stricter ruling and consequently more rebellion on the part of the young and more frivolous. Poor Madam Logan, they say, was forever held up to the elders as an example of just how far a Friend might go and still retain her piety.



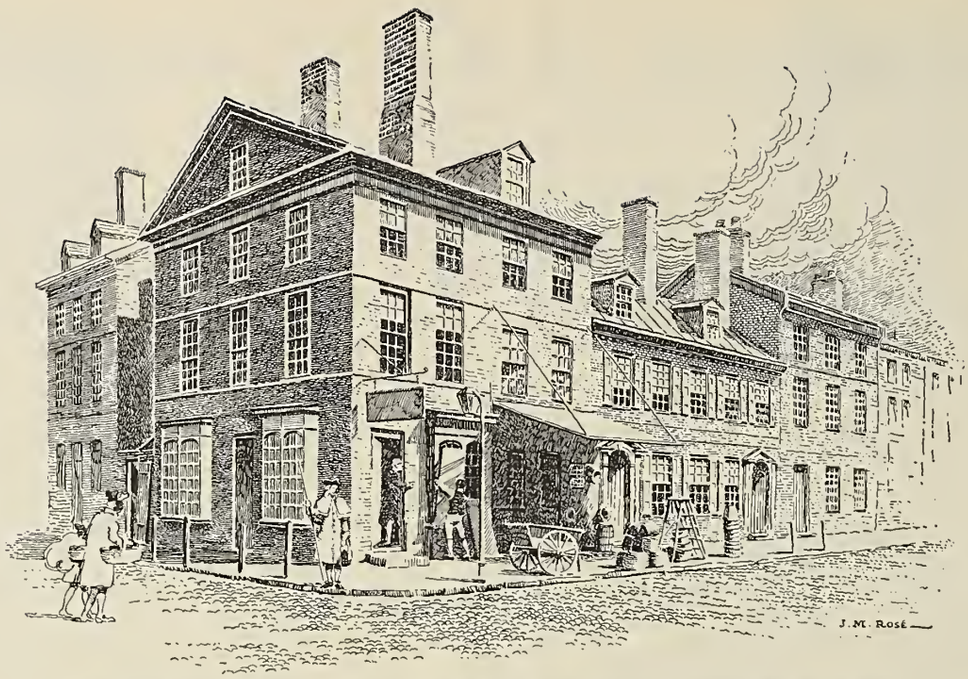
Like its sister cities of the times, Philadelphia wore a more beautiful air than it does today. There were no clanging trolley cars, no overhead wires; an atmosphere of peace could be found in her streets. Her men and women went about their various vocations slowly. The skyline was low, and the sun flooded pavement and housefront

SLOWLY the streets awoke; first blacks, then serving men or maids, moving about upon some household errand. A farrier was already at the task of shoeing several fine saddle horses that were destined later in the day to carry their gay riders out to Germantown and Chestnut Hill to dine or dance. The grooms who had brought the mounts lounged idly outside the smithy. The serving men at the Tam-

many Inn were clearing the taproom of the litter of the night before, resanding the dark floor and setting out fresh churchwarden pipes in the racks. There was some activity on the river; a skiff or two and a small boat with a sail made the most of the open water, doubtless returning well laden from some duck hunting trip.

Now and then a thrifty merchant entered his office, where the clerk had several hours ago taken down the shutters and swept out the entry.

Up near Third Street, children stiffly attired in their best were waiting on the little front steps for their parents to emerge and bid them start for church. Coaches were rolling to the doors of the finer houses, chariots and chaises were frequent in the streets and occasionally a chair was seen. As the bells rang out the sidewalks quickened with life, and neighbors and friends stopped and exchanged the courtly greetings of the day.



Slowly the streets awoke . . . but not as they awake today. Business was much more leisurely then. Albeit drivers of hard bargains, the Quaker business men had none of our trusting efficiency. Some of that same leisure characterizes the city in these times

Unless he chanced to be at Monticello, it is likely that Citizen Jefferson, in the ostentatiously sober garb he fancied, moved slowly among the pedestrians. His Excellency the President had doubtless joyfully taken himself off to Mount Vernon to spend his holidays in his accustomed manner.

No one hurried. Leisure was not the rare thing it is today. The churches filled gradually with richly clad worshippers, who, we trust, gave the same satisfaction to their clergymen that Manassah Cutler's congregation did to him. Heavy coaches from the outlying districts were drawn up outside. Riding horses were hitched to the rows of posts, safeguard petticoats on some saddles showing the care taken by the fair riders to protect their finery from the stains of travel. Over all brooded the calm of Christmas morning that is ever vaguely felt today despite the racketing of traffic, the mad rush of motors and the determined haste of the pedestrians.

All the brave raiment of a new nation still untaught in the ways of economy and caution, and not yet feeling the deep depression that was surely coming, filled the streets with color when church was over and people returned to their homes and their great family dinners.

GEORGIAN portals opened and closed along Pine Street and Spruce Street opposite the hospital grounds, as crinolines and hoops edged in with care, and the feminine owners betook themselves to their chambers to reshape the wonderful coiffures and adjust the remarkable head dresses over which they spent so much time and thought. Silks and satins were the order of the day, and when homespun was urged by those wiser heads who feared for the country's industry, beauty and fashion shrugged their shoulders and went on recklessly ordering finery from France and England.

In time the delectable dinners of terrapin, oysters, canvasback duck, wild turkey and reed birds served with Madeira of the vintage of 1745, were over; and as early guests were expected the rooms were quickly set in order and the hostesses hurried upstairs to don even more radiant silks, fasten ruffs about bare throats and place a patch here and there. Some repaired to the powdering room with which the great houses were equipped, and there, in the tiny windowless closet, their hair was heavily deluged with the scented stuff.

Downstairs the candles lighted at an early hour gave an air of festivity to the fine rooms. The drawing room, relentlessly shuttered from sunlight and air, had its furniture ranged severely about the white paneled walls. A great gilt girondole hung in the center of the room, holding many candles, all reflected in the mirrors between the windows. An odd little lacquer stand with an inlaid box of carved ivories shared one wall space with a fine old lounge, shapely chairs, a spinet and a table with claw feet. Against the other wall stood a tall chest of drawers, accompanying chairs, a pair of card tables and an inlaid cabinet. There were candles in sconces and candlesticks on the chest, with a snuffer and tray of shining brass.

In the dwelling room across the entry there was a different atmosphere. Here a high-backed seat flanked one side of the fireplace, a big wing chair the other. A drop-leaf mahogany table with a festive array of china and glass was the central point of interest. There were other chairs, comfortable and graceful, a tall clock and a cupboard or dresser hospitably arrayed. There were also benches and long forms, well-cushioned. The fireplace glowed with reflected flame on the polished brass of fender and fire dogs and tongs.

Soon the guests began to arrive, and the colored page in Oriental turban and suit with scarlet facings answered the ever-drumming knocker. The women crowded the stairs as they went up to the best bedroom to lay aside their wraps and calashes. And as they passed down again with the half eager hesitancy that people commonly show when approaching lights, laughter and the round of festive gathering, the men waited at the stair foot to toast them, laughingly, with the steaming punch that the negro maid was passing.

Greens twined the stair rails and were festooned around the walls of the rooms. Every now and then a serving man in dark smallclothes and silver buttons entered and laid some driftwood from the river upon the blazing fire, and charged the red glow with leaping purple and green flames.

Lemonade was served and later that delightful innovation, ice cream, in dainty, fragile,

(*Continued on page* 68)

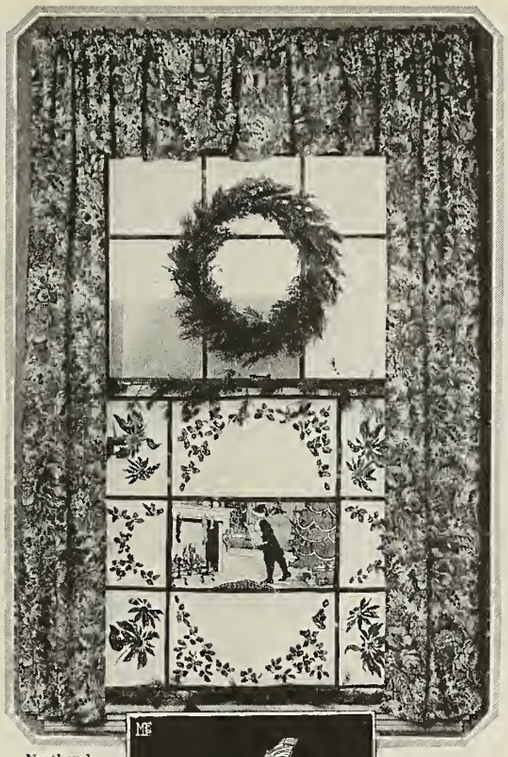


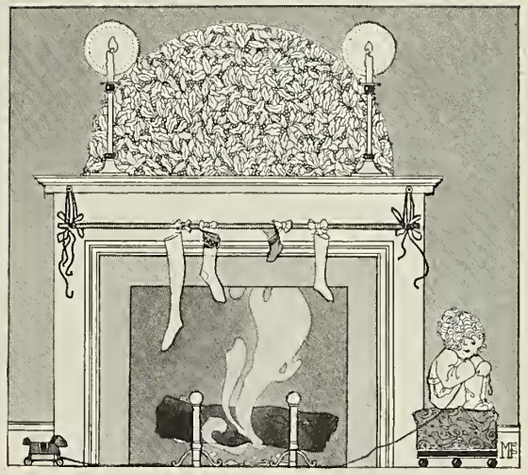
Although today, in the midst of Philadelphia's ghetto, Christ Church is jealously preserved, it was once one of the centers of the nation's life. It is among our finest architectural monuments of the past

THE HOUSE *in* CHRISTMAS DRESS

Place a ring around the chandelier and mount candles in it under a holly wreath; hang in loose folds a shade of red silk. Wide red silk ribbons with holly at the ends cross on the table







The windows of the nursery can be covered with Christmas pictures and a wreath hung on the top sash. These transparencies can be made with stencils or cut-out designs

Northend

Suspend a pole by ribbons before the mantel that the children can hang their stockings. The overmantel decoration can be made on a semi-circular form with the holly nailed in place

Now that we are in it and our men are "over there," why not put the allied flags among your Christmas-tree decorations? Tiny flags can be had in almost all the shops. They are easily held in place by a piece of wire twisted around the twig

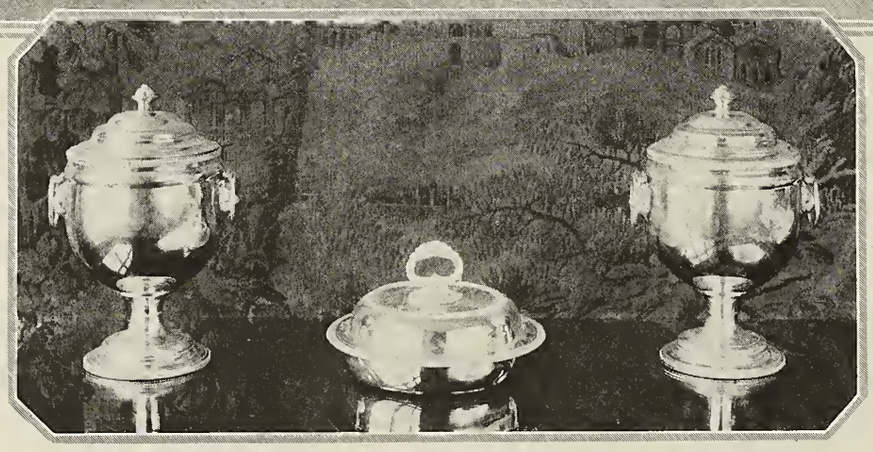


There should not be too many Christmas greens. As Christmas is a day one shares with others the windows offer a place for wreaths. On Christmas eve several candles can be placed in the windows, after the Russian custom





Above is shown a three piece after-dinner coffee service of particularly graceful lines, embodying a beautiful old design in Sheffield plate. The candlesticks are also of Sheffield, in a Chippendale pattern. Courtesy of Sheffield Silver Shop



The pair of Sheffield urns to the left date from about 1800. *They are* 18″ *in height, and of course far more costly than the modern pieces. The vegetable dish is reproduced from a design of the period of George III. Courtesy of Crichton*

THE STORY *of* SHEFFIELD PLATE

Which Originated with an Ingenious Mechanic of the English Town of Sheffield

GARDNER TEALL

EVERYONE is familiar with the name "Sheffield plate" and many have a vague idea as to what superficially marks its distinction; there are fewer, however, who know its story. It is interesting.

A few years prior to the middle of the 18th Century—1742 is the generally accepted date—there lived in a little house on Sycamore Hill in the English town of Sheffield an ingenious mechanic, Thomas Bolsover by name. His knife, which had had a handle made partly of silver and partly of copper had become broken, and one day Bolsover took it to his attic room in a leisure moment to repair it at the little work bench he had fixed up there. In the course of this operation an unusual accident brought about the fusing of the copper and silver parts of the knife-handle. To Bolsover's surprise he found the metals had cohered, forming a copper basis with a surface of silver.

To a stupid mechanic this would have given rise to no reflection or only to futile and passing curiosity. To Bolsover it at once brought the reflection that a process developed by experiment from the results of this accident would be of definite utility. In view of the fact that the value of silver at this time was three times what it is today, the discovery of a substitute for the solid precious metal was of great commercial importance.

Bolsover was a cutler by trade and steel-working was Sheffield's chief industry. So little silver-working had been attempted in the town that there was not even an assay office there; in fact one was not established until some thirty years subsequent to Bolsover's discovery and inventions. Although Bolsover was only a struggling workman he had the good fortune of interesting a Mr. Pegge of Beauchief who furnished him with the capital to set up a manufactory of articles produced by the new process. Buttons, buckles, snuff-boxes and knife-handles were turned out from the new shops on Baker's Hill. This business Bolsover conducted in conjunction with one Joseph Wilson.

The Beginnings of a New Process

During this period Bolsover was probably so concerned with his work and the manufacture of the small articles mentioned that it never occurred to him that his process was capable of greater developments. Changing conditions open new channels that are only to be anticipated by imaginative minds. Bolsover's mind was, I think, less imaginative than of a generally intelligent and practical turn. It was sufficient for him, in all probability, that he had stumbled on material which would replace silver in the manufacture of the small articles that attracted his commercial instinct.

The middle of the 18th Century was a period in which only the very well-to-do could afford articles of silver for household use. The middle class still contented itself with pewter. It apparently remained for Joseph Hancock, a brazier who had been in Bolsover's employ, to realize the possibilities of Bolsover's copper rolled plate process (as it was then and for a long time afterwards called) as a suitable material for silverware. Hancock produced teapots, coffee-pots, candlesticks, tankards, waiters and so on.

It may seem strange that neither Bolsover nor Hancock followed the new industry for long. As astute business men, they might be expected to have anticipated the vogue that the copper roller plate was later to enjoy. On the other hand, I think one should take into consideration the fact that the well-to-do of the

day sought no silver substitutes, and that on the tables of the middle class such things as épergnes, bread-baskets and cake-baskets were hardly to be found before 1750, while coffee-pots and milk jugs were rare even in silver, and tea-kettles and tea-urns even more so. As these various articles came into more extended use in silver form, they suggested to the immediate followers of Bolsover and Hancock the greater commercial field that would open to their manufacture in copper rolled plate. Still the old Tudor and Leader firm, founded in 1758 by Dr. Sherburn and lasting till 1814, a firm advertising "the best wrought silver plate," devoted most of its attention to the making of buttons and snuff-boxes.

Authorities generally assign to about 1760 the earliest table pieces, except those (and they were very few) which Hancock produced. After this time the copper rolled plate, which Balsover and Hancock found less remunerative than the metal rolling business they entered, developed rapidly and by 1774 there were some sixteen firms engaged in the hollow-ware making in Sheffield alone, and Boulton had established a factory for copper rolled plate in Birmingham.

We may assume that Sheffield plate, as the ware came to be called then, met with widespread encouragement, for Ashworth, Ellis, Wilson and Hawksly opened branches away from Sheffield—in Paris and in Dublin. There were, of course, many improvements in Sheffield plate, such as the method of preparing for and applying the ornamental silver edges under the patents of Mr. Roberts of Roberts & Cadman in 1824.

The Discovery of Electroplating

To another discovery we may credit the decline of the fine copper rolled plate after 1840. It seems that a medical student, Wright by name, studying with Dr. Shearman of Rotherham, near Sheffield, discovered a process of depositing silver on copper by electro-decomposition. He sold his discovery to Messrs. Elkington in Birmingham, who took out patents March 25, 1840. Those who have not studied the matter usually rest under the impression that Sheffield plate, as collectors know it, is an electro-plated ware. On the contrary, although many of the beautiful original Sheffield plate forms have been imitated in electro-plated articles, it is not the latter that hold a collector's interest. Moreover, the true Sheffield plate so treasured today has the silver rolled on copper and not on nickel or white metal. I suppose tons of machine-made copper articles, electro-plated, pass today with the unknowing as true Sheffield plate. Such of these as imitate the fine old forms that have been surpassed are certainly preferable to other modern wares that lack the beauty of form and the traditions of design. However, the electro-plated wares should pass as such, and should not be fabricated to deceive.

Another point is that the cost of making copper rolled plate is twice the cost of making electro-plate. It is, I think, better for the home furnisher to pay twice as much for a few excellent things than to have twice as many inferior things at the same price. Modern Sheffield plate, that is to say, the rolled plate of today, is nearly all worth having. The old Sheffield pattern books and many of the dies for the forms survived the capricious fortune that for so many years led the older art to give way to the commercial aspect of electro-plate. Now, electro-plating does not wear well unless it is done on nickel, a hard

(*Continued on page 72*)

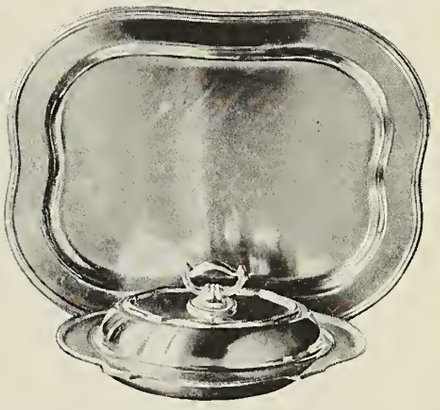


Two-branch candelabra of the period about 1800 and French style fruit basket of the same date

To left, an old Sheffield tray of French design. This and pieces above by courtesy of Crichton



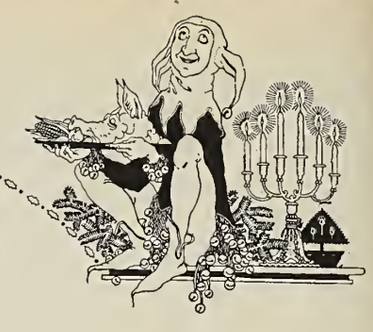
Vegetable dish and tray, reproductions of Queen Anne patterns. With pieces below, courtesy of Sheffield Silver Shop



Noteworthy modern Sheffield plating is seen in this Roman fruit bowl and the candlesticks of Georgian design







THE BRIDGE BETWEEN CHRISTMAS HERE AND CHRISTMAS THERE

IT is impossible to be indifferent to Christmas. It is impossible to be indifferent to the war. Equally impossible is it for us this year to view Christmas without looking at it through the dark glass of the war. And it is not altogether to be regretted. For many of us the war will bridge the vast chasm between vague illusion and grim reality, between Christmas here and Christmas Over There.

The illusion is that angels hovered in ecstasy where a star stood still over Bethlehem. The reality is that aeroplanes wing their way toward the star.

The illusion is that angelic hosts sang of peace. The reality is that shrapnel sings of war.

The illusion is that men bowed down to worship. The reality is that men rise up to slay.

Yet how compatible the two!

From the one must come the other. From chaos must come order. From loss must come immeasurable gain. From out the dissonance of war cries a voice proclaiming the true vocation of our manhood. Across the chasm is flung the bridge of His humanity. In stooping to accept our manhood, He has elevated our manhood to divine estate. We are given "a capacity for the Infinite," and wage His war. He comes, a Prince of Peace, bearing a sword. We who fight, fight as young gods that "the government shall be upon his shoulder."

IF Christmas is very real to us, so then must be this war. In a million homes the Christmas candles burn—to light the feet of men who are Over There. This is the bitter paradox of the Manger. If the path that went out from Bethlehem had not led to Calvary, Bethlehem would mean nothing to us.

If with the kingly gift of gold and the adoring richness of frankincense had been no bitter myrrh, how sadly would the homage have failed! In this hour, if with the gold of our toil and the incense of our loyalty we are not willing to give also the bitterness of supreme sacrifice, then Christmas will be a hollow thing.

The path that goes out from Bethlehem today leads through the shambles of No Man's Land; and a million of our sons shall walk upon it.

TO light that path shall be the duty of us who are left behind. For if our sons had not gone forth, our homes and the things our homes stand for would be swept away. Life would have meant a shuttered house in a dark street. Christmas Day would come, but we could not see the light shining forth from Bethlehem. We must follow that path. It is the only way to the star. It is the only bridge we can fling across the chasm between an illusionary faith and the grim reality of today.

It is difficult to see all the way from Bethlehem Town to Calvary Slope. It is equally difficult to see all the way from the beginning of the war unto the end. The bridge is very long. The way to the star passes through impenetrable darkness. Today we wear the flag; a year hence we will wear mourning. Beyond that lies the resurrection of world peace and world freedom. Our faith is real and true only according to the measure with which we can see across the divide of our coming sacrifices to the place we would attain. The light we must shed down the path that crosses No Man's Land is the light of our burning sacrifices and unquenchable ardor.

IT is easy enough to scorn the sentiment of "Keep the Home Fires Burning," but it would be difficult to find saner advice for those of us who cannot take an active part in the war. We must stand firm. We must never lose faith in the righteousness of our cause or its ultimate victory. The thing the men at the front fear most is neither death nor defeat, but the weakening of those at home. They who are treading the path across No Man's Land expect us to tread our own grim path. They ask of us our gold, our loyalty and our willingness to make big sacrifices. Give these! No king ever received more noble gifts. No people will have ever been so enriched by such giving.

TRUE, there is no glamour about our task. We must spend wisely, eat wisely, live wisely. We must hold fast to the principles on which the American home is founded. We must maintain the morale of our womanhood and the discipline of our children. We must go about our work steadily. We must keep the house in order, the grass cut, the garden weeded. Humble things? Yes, but noble things when endowed with a purpose.

There's the word! Our living has been given a purpose. We exist to attain an end, just as Bethlehem happened that the supreme sacrifice of Calvary might be, just as the seed is sown in No Man's Land to-day that the flower of lasting peace may spring up there.

BETWEEN the message of the angels and the message of our casualty lists lies the story of a darkened land. And even as our sons shall read it so must we.

Valor we must leave to them. Courage is our portion.

Valor is a brilliant thing, and young, bred of the hour's need. She has a flashing eye and a quick arm. She marches with head erect and the boulevards echo with cheers for her. Her costume is the brilliant panoply of war. Musically her side-arms chink. She fears nothing. Death is the crown of her sacrifices.

But Courage, Courage is a homely soul. Her face is seamed and her hair grayed. Her hands are gnarled from hard labor and her back bent with carrying great burdens a long way. Silently she stumbles forward, alone; and few know her passing. Her arms are prayer, hope, faith. She fears naught save the mercy of God. Death is the least of the sacrifices she can make.

For Courage picks up her burden after Death has passed, and she carries it on, tireless, unreluctant, her eyes fixed upon the horizon. There she knows will appear, in His good time, the dayspring of Peace.





Buckly

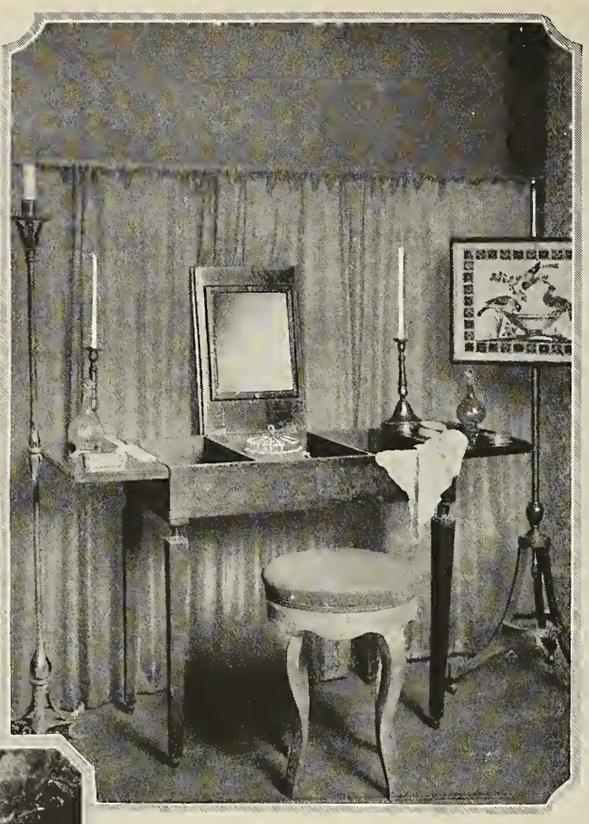
TRANSPLANTED ARCHITECTURE

Because of its faithfulness to the spirit and detail of the original, this corner of a foreign field is forever England. The corner is at Cold Spring-on-Hudson, N. Y., a glimpse of the superintendent's cottage on the estate of Dr. Clarence Fahnestock. The architect was Lewis Colt Albro.



(Left) A modern dressing table in the style of the 18th Century. It is made of shot taffeta and old galloon. The bench is upholstered in taffeta with a panier fleuris design in cutwork, a revival of an old style. An electric candle lights the table. The curtains are gauze and shot taffeta

(Right) From the first Empire has come this 18th Century poudreuse, which folds up and quite conceals its purpose. The stool is a reproduction of an antique Louis XV. The note of genuine antiquity is given the grouping by the old Venetian powder and scent bottles, the candlestick and cross-stitch screen





(Below) The wig and washstand was a necessary piece of furniture in the old powder room. The basin rested on the wooden rim and the wig was placed on a wig support, shaped like a head, attached to the back of the stand. Indentations held scent bottles and patch boxes

(Below) There was a graceful simplicity to the Empire dressing table. The table is of mahogany with a chiseled ormolu decoration at the keyhole. The upholstery of the chair and the heavy window curtains are Empire silk from a design used in Napoleon's time

The Duchess of Devonshire, as Sir Joshua Reynolds paints her, is wearing one of the thirty-five wigs on which the Duke paid a tax of a guinea each





Often the washstand took the Italian form—a basin set in a wrought iron stand. Basin and stand and water jug here are antiques. This custom is returning now that wrought iron has again come into favor





POWDER ROOMS *of* YESTERDAY *and* TODAY



From the Closet Where the Old-time Beauty Powdered Her Wig Has Come the Modern Dressing Room, a Chamber of Elegance and Luxury

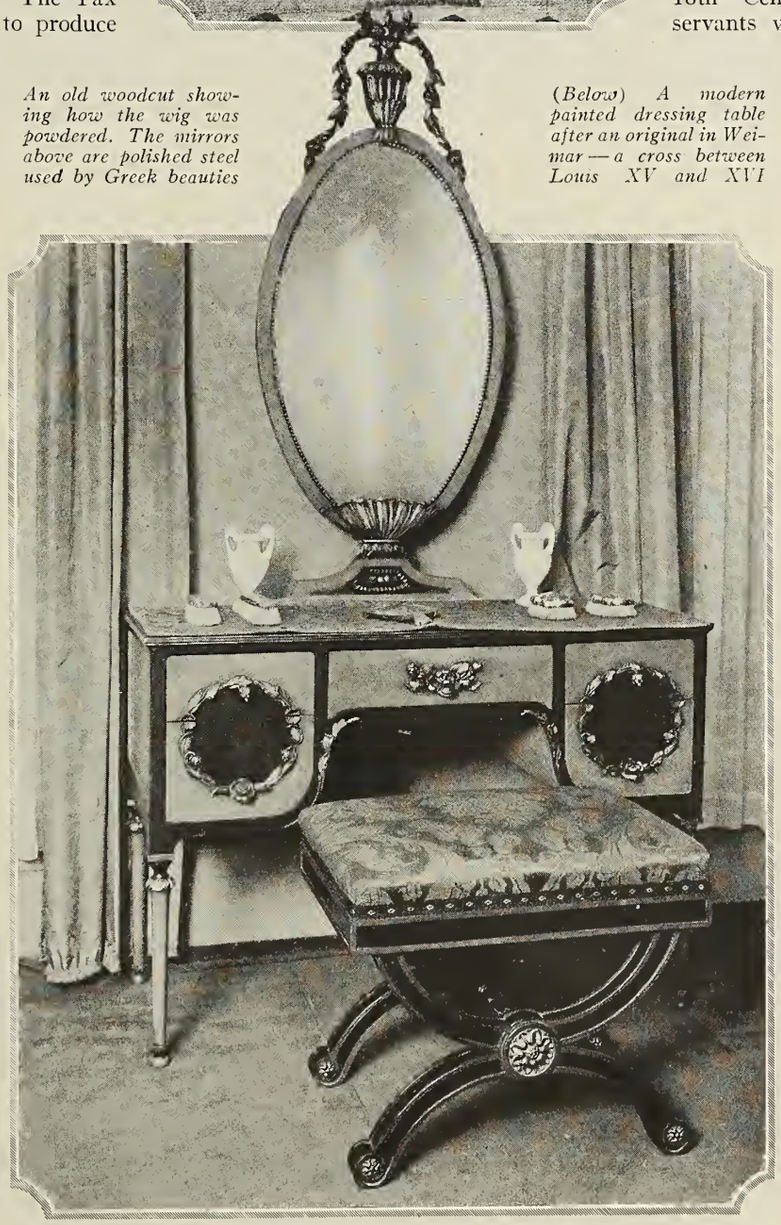
EMILY BURBANK

Interiors by Grace Wood, Decorator



An old woodcut showing how the wig was powdered. The mirrors above are polished steel used by Greek beauties

(Below) A modern painted dressing table after an original in Weimar — a cross between Louis XV and XVI



THE illustrations to the contrary, the powder rooms we refer to have much to do with war—not this war, to be sure, but the wars that drained England's Exchequer and starved her poor in the 18th Century. For the end of the powder room in England was brought about by these very wars.

The stress of the times, then as now, had caused the taxation of all luxuries and many necessities. Under the listed luxuries one had become so common as to be taken for granted by soldier, sailor and household domestic, as well as by officers, lords and ladies. This was the powdering of hair.

The Powder Tax

To quicken the memory of the reader on this subject, we quote from *The Times* (London) of March 25, 1795, just ten years, by the way, after the founding of that paper. "The Tax on Powdered Heads is calculated to produce £450,000 per annum, though the Minister has only calculated it at £200,000. Some Gentlemen are said to have made an offer to farm it at £400,000."

Three months after this appeared, on June 12, 1795, there was printed the following: "The Powder Tax has already produced £300,000 to the Government. The Duke of Devonshire has paid five and thirty guineas for his family.

"This Powder Tax was an annual certificate to be taken out by every person wearing hair powder, price one guinea; every sort of composition of powder, worn as an article of dress, to be deemed within the meaning of the Act.

"The Royal Family and their immediate Servants; Clergymen whose annual income is under £100; Subalterns, Non-commissioned Officers and Privates of the Army, Militia, Marines and Fensible corps; Officers of the Navy under the rank of Commander or Voluntary Dissenting Preachers in holy orders or pretended holy orders, whose annual means is under £100, are exempted.

"Persons having more than two daughters unmarried to pay only for two."

Saving War Wheat

Now the wheat from which hair powder was made was needed for food, and a war tax of a guinea was laid on each powdered head. The eventual result in England was the fashion of cropped hair, unpowdered. The advanced Whig Party wished to checkmate their political opponents and at the same time present a visible denial of the right to levy this tax. They were known as the "Crops," and the two parties nicknamed "The Guinea Pigs" and "The Pigs Without a Guinea."

It is recorded that the Duchess of Northumberland paid a single guinea for herself. "Powder is under interdiction for the rest of the family, though not from motives of disaffection. Her Grace assigns a more justifiable motive; namely, a scruple of contributing in any unnecessary way to the present scarcity"—that is, of wheat.

Naturally, in a household of considerable importance there was constant powdering of wigs: first, for the family, always *en evidence* in the social whirl of that gay and artificial 18th Century; then for the innumerable servants who also must be powdered. The necessity for powdering rooms is apparent, and so they came to be regular features of the best houses.

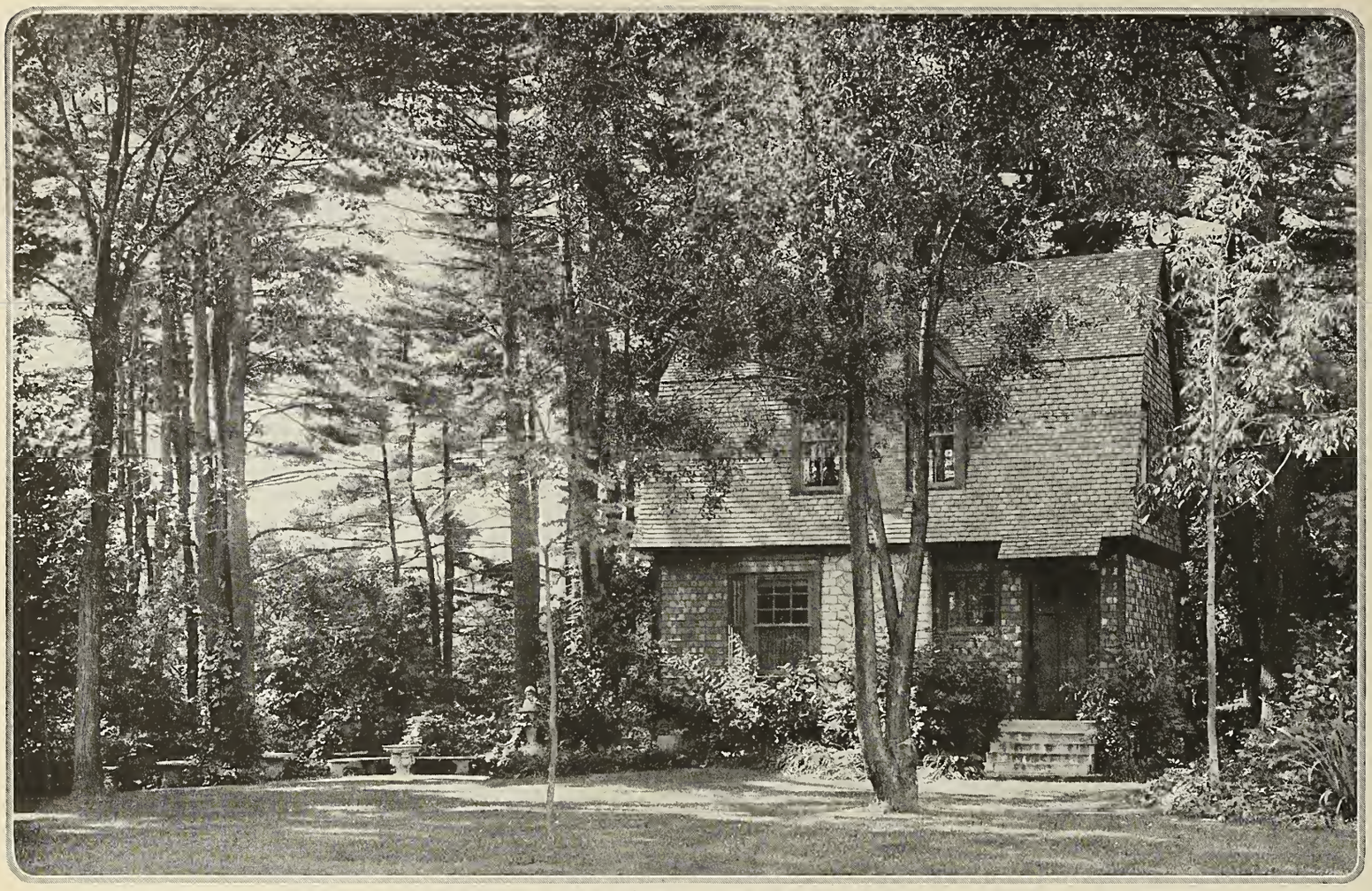
In one English house known to the writer, the old powder room has been converted into a tiny dressing room. In this case one goes down a step to enter, ducking the head very low to escape the arch of the doorway. Once in, a six-foot man can stand erect. The servant in his "powdering gown" of cotton or linen stood inside the room, and the man or woman to be powdered stood back of the curtains, thrust his or her head through, and then held the curtains close about the neck to protect the clothes from the shower of powder which ensued.

How the Wig Was Powdered

A preliminary operation was to saturate the hair with bear's grease, or lard and perfumed oils, to assure the adhesion of the powder. An Englishman of some three-score years tells me that he remembers seeing as a boy small powder shops in London; one at the entrance to the Temple and several near Lincoln's Inn Fields. To these shops the lawyers and judges sent their wigs to be powdered. Barbers and hairdressers had become expert at the art; and were eventually preferred to the amateur household servant with his perhaps hit-or-miss methods of performing this important duty.

As for wigs, they are as old

(*Continued on page* 82)



Mr. Cable's study is a fieldstone Dutch Colonial building, set in a grove of giant trees. Wide lawns stretch before it. To one side is a little grouping of stone benches that form a garden resting place

GEORGE CABLE TALKS *of* GARDENS

In the Garden That He Made Himself at Northampton, He Tells of Garden Personality and Its Reflection of the Rules of Life

WILLIAMS HAYNES

A GARDEN that expresses its owner's personality has a peculiar, fascinating attraction for me; and I am fortunate in living close to a very beautiful garden with a character of its own, a character worth knowing well. It is none other than "the amateur garden" that George W. Cable has made famous in his book of that title.

The chief charms of Mr. Cable's garden—charms that are the more alluring because they are rare in American gardens—are its lack of pomp and eager show and the kindly, coaxing way it has of leading you on and revealing its beauties to you gradually. It is Mr. Cable's own garden, made by himself, and the fine bravery of its design, and the care and gentle taste exercised over its details make it peculiarly the personal garden of the author of "Old Creole Days."

The Flattering Reflection

Accordingly, when I crossed the street one summer morning to have a garden chat with him, I naturally had this thought of personality in gardens in my mind. Finding him out in his garden, pruning shears in hand, cutting pretty irregularities into a bank of shrubbery which his man had shaven much too smooth for beauty, I made this suggestion.

"Do you know," he replied, his eyes twinkling, "I think that any man who gardens in earnest for himself will inevitably get a show of personality into his garden extremely flattering to himself, for we sum up a man's mistakes and all. But a man's garden is like his book, which does not betray to the reader the thousand and one mistakes which have been passed through and left behind—eliminated. And yet," he continued seriously, "the revelation of personality in a garden must not be self-conscious, else that self-consciousness will get into the garden and treasonably betray the garden's master. Neither do we want a man's self-assertion in his garden. Such revelations will be all the more revealing for being unpleasant; the revelation of unpleasant aspects of his personality. Or else, in a subtler way, the garden will reveal a single unlucky aspect of his personality, for its character may be due to the fact that he has accepted blindly or weakly the suggestions of others.

"The personality that ought to betray itself in a garden, and which will be a beautiful betrayal if the garden is in any degree a success, is like that which is betrayed in a man's literary style. It will be, that is, not something which he puts into it, but, as Brownell says, something which he cannot keep out."

We had seated ourselves on the stone bench overlooking the deep, wild ravine with its little fountain,—its dryad's bath as I like to think it—at the bottom.

Simplicity of Rule

"A garden," Mr. Cable continued, "is a most beautiful reminder of the simplicity of rule to which the whole conduct of life can be, and should be, reduced. The rules of morals are the rules of courtesy; the rules of courtesy are the rules of art. The rules of all these are the rules of diplomacy and government, and when a man in his garden refers any gardening problem to the rules that work harmony and happiness in the relations of life outside his garden he is pretty sure to garden correctly. It will keep out of his garden faults that are very hard to keep out—vanity, frivolity, rude exuberance, selfish thoughtlessness, and a dozen others, all kinds of ungenuineness, mimicries, fashion, fad.

"I want to say a word aside," he went on, "about misconceiving the true purpose of a garden. The commonest misconception is to look on one's garden—not consciously, of

course—as a sort of outdoors curiosity shop. It is to this mistaken impulse, I think, that we owe the unfortunately common tendency to have this kind or that kind of a garden of specialties in parts or in plan; a Japanese garden, an English garden; an Italian, a Greek, a Dutch, a pink, a blue, a night-blooming garden. These things are in essence only less flagrantly bad in art than it would be bad in manners for a hostess to receive visitors in an Italian, Dutch, Japanese, or night-blooming costume.

Garden Citizenship

"As soon as we pass out of the domain of severely formal gardening, gardening subordinated to a severe architecture, our gardening is a conquest of nature around us; but," he added, pounding the arm of the bench emphatically, "it is not a German conquest. It is a benevolent, gracious *naturalization* of nature to citizenship under the home's domain, and an American garden should remain American whatever it borrows from Japan, England, Italy, or Holland.

"This reminds me," Mr. Cable said, as we walked toward his garden gate, "of a mistake often made by those who discourse with both knowledge and authority on gardening. It belongs to the other side of this view, and here it is: the condemnation of the introduction of exotics into the home garden.

As to Exotics

"The real mistake is not in the introduction, but only in the intrusive introduction of exotics; their introduction merely because they are exotics, curious, fantastical, or far-fetched. Can you imagine anything more crudely inharmonious than a bed of cacti, creeping and sprawling in the sunshine inside a border of fragrant, old-fashioned pinks? Cacti have their justifiable garden uses, of course. If they must be had merely because they are so odd, give them a place apart where they cannot jar sensibilities attuned to homelike things. Indeed, this applies equally to many less grotesque exotics.

"As a matter of fact," he continued, his hand sweeping over the border of day-lilies and white foxgloves which we were passing, "at least four-fifths of all the commonest and most beautiful things in our gardens are exotics, but they are naturalized citizens and have themselves long forgotten that they came from China, Scotland, Persia, or the islands of the seven seas. The justification of our exotics is their identification with the garden as a whole, and their contribution to its beauty and repose."



There is a charming absence of pomp and eager show in Mr. Cable's garden. It has a kindly way of revealing its beauties to you gradually—a tree trunk here, an open glade there, a splash of sunlight across a path



"A man's garden," says George Cable, "is like his book. It does not betray the thousand and one mistakes which have been passed through and left behind. It is a revelation of the gardener's personality"



A garden should not be a curiosity shop. It may contain exotics, but they must show a benevolent, gracious naturalization of nature

Our gardening is a conquest of nature around us. We must tame water and trees and shrubs and rocks to play their part in the friendliness of the garden scheme



HOW TO ORDER GIFTS

MORE and more the house-gift is becoming customary at Christmas. The living room lamp by which everybody can read; the comfortable davenport on which everybody can lounge; the billiard-table where everybody can play—such a permanent gift to the entire family is worth a whole brigade of gloves and ties and umbrellas.

House & Garden, therefore, has made a point of showing Christmas house-gifts in the following pages. All are actually purchasable—now—many at very moderate outlay—through House & Garden's Shopping Service. The model letter and rules for ordering shown on this page explain how.



The model letter opposite is printed here for your guidance. This form, if followed, will simplify the work of our shoppers and prevent misunderstanding or confusion leading to mistakes.

November 25, 1917.

House & Garden Shopping Service,
19 West 44th Street, New York

Enclosed is my cheque for forty dollars, for which please send by express, charges collect, the following articles to*

Mrs. Francis Gibbons,
83 Battle Street,
Brookline, Mass.

No. 2081. 1 doz. blue Sèvres service plates. December House & Garden, page 29$10.00

No. 2102. Shield-shaped table. December House & Garden, page 30.....$25.00

Very truly yours,
Natalie Gibbon.

My Second Choice†

I understand that House & Garden will make every effort to secure my first choice, but in case it is impossible to do so, you may purchase for me the following second choices:

No. 2078. Violet colored china breakfast set, with tray. December House & Garden, page 29.....$10.00

No. 2111. Tea wagon (drop tray, removable leaves). December House & Garden, page 30.....$30.00

Very truly yours,
Natalie Gibbon.

**Or draft or money-order.*

†Note: This is not necessary, though desirable. Your first choice will always be purchased, except where special popularity has early exhausted the stock of some one thing.

What House & Garden will buy. House & Garden will buy for you, without charge for its services, any article editorially mentioned in House & Garden. When ordering anything that has appeared in House & Garden, give date of the issue, number of the page, and order number of the article if it has one.

How to order. Simply write to the Shopping Service, stating what you want (see model letter) and enclosing cheque or money order to pay for the desired articles, or postage stamps for amounts less than $1. There are no charge accounts in the Shopping Service.

Second Choice. It is not necessary to state your second choice, but it is desirable. Your first choice will always be purchased for you, except in cases where special popularity has exhausted early the stock of some particular thing. In such a case possible disappointment and delay may be avoided if we have your second choice at hand.

No charge accounts. Articles purchased through House & Garden cannot be charged to your personal account in the shop from which they are bought. Nor can articles be sent C. O. D. by the shop.

No articles on approval. During the busy Christmas shopping season, articles cannot be sent on approval. This is a rule of the shops to which we can make no exception.

No Samples. House & Garden cannot promise to send samples of materials in December.

Deliveries. All articles will be sent express collect unless otherwise requested. Small articles, however, can be mailed; when ordering them enclose approximate postage and the excess, if any, will be returned to you.

Letters of inquiry should enclose a stamped, self-addressed envelope for our reply. We will do our utmost but cannot guarantee during the month before Christmas to answer all questions. Please write your letter and signature very distinctly.

Advertised articles. If more convenient for you, the Shopping Service will be glad to buy for you any articles shown in the advertising pages, but in buying such articles it generally saves time to write direct to the shop.

From literally thousands of beautiful things, House & Garden has selected the gifts shown here. They are really good values—they are really new—they are really exclusive. If you are too busy to shop or distant from metropolitan shops, House & Garden's Shopping Service is at your command. We extend to you a cordial invitation to compile your Christmas list from these pages and make full use of our Shopping Service in this, perhaps the most taxing and difficult problem of the whole shopping year.

HOUSE & GARDEN SHOPPING SERVICE

19 West 44th Street **New York City**

Christmas Gifts for the House

(2000) *Mirror of dull antique gilt; square star decorations and rose garland* 16½" x 30½", $15. (2001) *Tobacco jars of Abruzzi pottery,* 6½" *high,* $11 *pair*



(2002) *In the center below, a Della Robbia pottery jar, colored decorations* 5½" *high,* $1.50. (2003) *Bell of Della Robbia pottery, also decorated in colors* 6" *high,* $1.25

Italian polychrome. (2004) *Blotter,* 24" *x* 19", $17.50. (2005) *Calendar frame,* $6.75. (2006) *Inkstand,* $10.50. (2007) *Letter rack,* $13.50. (2008) *Vase of gold luster, bronze base,* 12", $12

(2009) *Wooden bookends painted in graffito in soft antiqued colors—reds, blues and greens,* $10 *a pair.* (2010) *Writing portfolio, rose and silver brocade, in blue, gold or black* 10" x 14", $5.50







Brass candlesticks, 18". (2012) *Pair,* $8.50. (2013) *Italian turquoise pottery bowl,* 15" *diam., black stand,* $6.50. (2014) *Mahogany finish table,* $24



(2015) *Wooden lamp,* 70", *painted Chinese red,* $50. *Orange Shantung shades, black silk fringe*





(2016) *Smoker's stand of mahogany, crystal tray, nickel cigar rests,* 9" *x* 9" *x* 26", $8.50

WHY NOT CRYSTAL and LINEN?



(2017) *Crystal mayonnaise bowl with gold encrusted border. Bowl of glass ladle is also bordered with gold.* 5″ *diam.*, $3.50



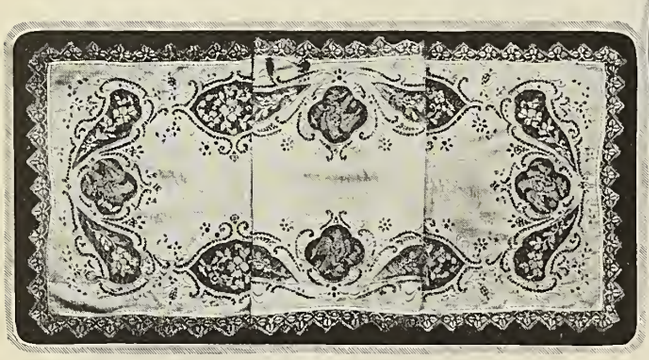


(2018) *Amber glass marmalade jar, with natural colored fruit on top. Glass spoon with colored bowl and tip.* 5″ *high*, $2

(2019) *Flower bowl, all in yellow glass.* 14″, $4.75. (2020) 12″ *diameter*, $3.75. (2021) *Comports* 6½″ *high*, $1.75 each. (2022) *Candlesticks*, 8½″, $1.50 *each*



(2023) *A safe place for sweet things is a candy jar of cut crystal with a crystal top.* 13″ *high*, $4. *Filled with bonbons, this is the most delightful of gifts*

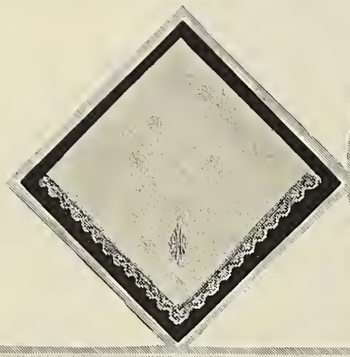


(2024) *An exquisite piece is a runner of sheer Belgian linen, profusely adorned with lace and embroidery. The fine cutwork, filet medallions and Venetian edging form a combination of very unusual charm.* 57″ x 21″, $32

(2025) *Below: centerpiece with cut-work, Venetial filet medallions and edging.* 34″, $17

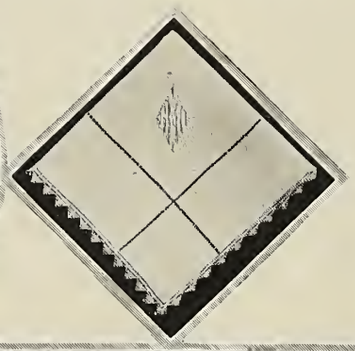


(2026) *It is impossible to go far wrong in giving an oval cover of linen with embroidery, lace and cutwork. The square insertions are of filet lace, and the edging is fine Cluny.* 14¾″ x 9″, $2.75



(2027) *Napkins of Spanish linen with Porto Rican edging cost* $13.50 *a dozen.* (2028) 1½″ *monograms,* $.65 *extra for each*





(2029) *Cloth of hand hemstitched Spanish linen has a Porto Rican edge.* 24″ *square,* $6.50. (2030) *With* 3″ *monogram,* $1.50 *extra*



(2031) *Iced tea set of crystal, encrusted gold bands, etched design. Covered pitcher, six glasses and glass straws. With* 25″ *Mahogany tray,* $25

(2032) *Below, cheese and cracker dish with knife. Dish is crystal with gold encrusted rims, diameters,* 5¼″ *and* 10¼″. *Knife gold plated with pearl handle,* $5 *complete*





(2033) *Parfait glasses,* $10 *doz.* (2034) *Champagnes,* $10. (2035) *Bowls,* $12.50. (2036) *Plates,* $12. (2037) *Cocktails,* $8.75. (2038) *Goblets,* $10



(2039) *This English café au lait pot is one of a pair, the other being shown on the opposite side. Sterling silver, ebony handles 7½", $150 pair*



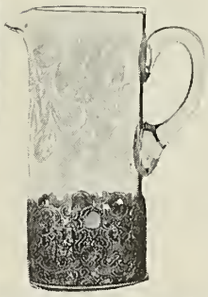
The advantage of this pair of café au lait pots is that the spouts are turned so that coffee and milk can be poured simultaneously



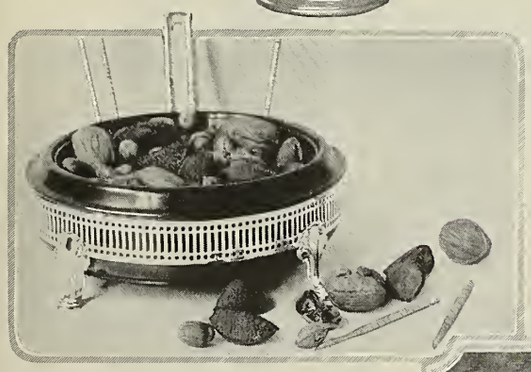
(2040) *For the useful gift of incidental silver, specify a paprika shaker of plain, attractive lines. This one comes in sterling silver, 3¾" high, and costs $6*



(2041) *Five-piece coffee and tea set in brass or copper with riveted handles. Coffee pot 10" high, silvered inside, $10 complete.* (2042) *Brass Colonial sconces; with three lights, $7 a pair.* (2043) *With two lights, $6*



(2044) *With manifest success this distinctive water pitcher combines engraved crystal and Dutch silver. It measures 9" high, 4" diam. $16*

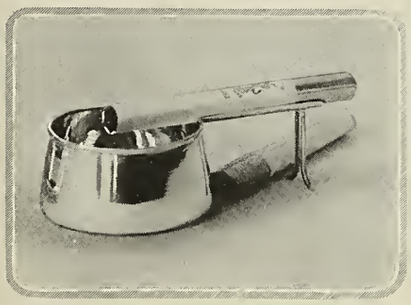


FOR THE DINING ROOM

(2046) *Oval mahogany tea table, inlaid line; tray with glass, brass handles. 29" high, 26¼" long, $20.* (2047) *Brass tea kettle, Japanese motifs, silver lined, capacity 5 cups; alcohol lamp. 9¾" high, $3.50.* (2048) *Leeds pottery jug, 5½" high. $4*



(2045) *When nuts and jokes are cracked, what more welcome gift than a mahogany nut bowl, and silver plated mountings. 9" in diameter, $6*



(2049) *Six silver pepper shakers, six silver salt dishes and spoons, gold lined, mahogany tray, 10" diam. $14*

(2050) *He's destructive of fine china, so surprise him with a sterling silver ash tray and holder for dining table use. 3¼" long. $2.75*



(2052) *Of silver, these slender Colonial salt and pepper shakers are a lovely addition to the dining table. 4" high, $6 a pair*





(2051) *Sterling silver with 12" tray. Coffee pot holds 1¾ pints; insulated handle. Sugar bowl and creamer gold lined. $86; 3 pieces, $56. Tray, $30*



(2053) *It's the very most convenient of small combinations—a three-in-one tea or coffee set of Sheffield plate. It measures 7" in height. $6.50*



(2054) *To the left appears a brass telescoping toasting fork, shown open and closed. In the latter state it measures 15", but it can be opened to 24".* $2.50

(2055) *Mahogany bookstand, two drawers and two paper racks.* 18" x 8", 9½" *high,* $6.50. (2056) *Candlesticks in solid brass,* 11", $5 *pair.* (2057) *Pottery plaque, Madonna in soft blues,* 10", $2

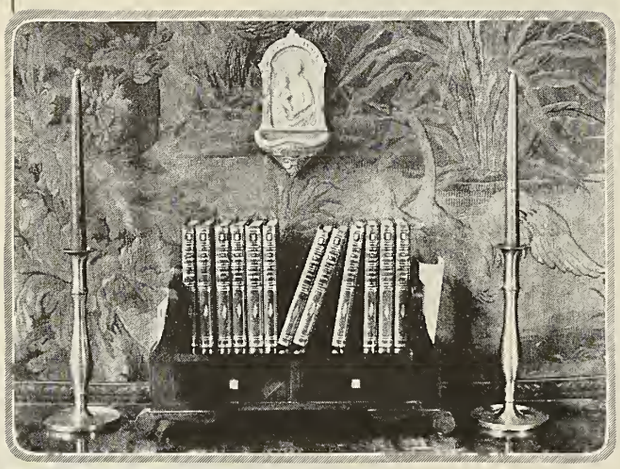


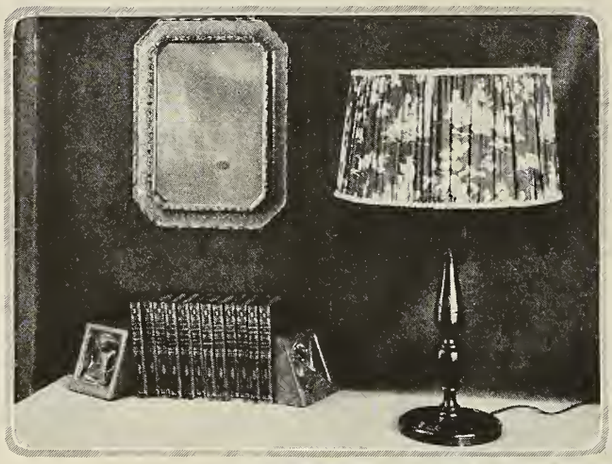
(2058) *Old English fire tongs of solid brass. They are* 11" *long,* $4.50

(2059) *Shears, silver handles,* 7¼"; *paper cutter,* 6¼"; *leather sheath* $10.50



(2060) *Italian mirror, in antique gilt and colored frame; outside,* 13½" x 17½", $10. (2061) *Mahogany and gold lamp, fringed silk shade,* $12.50. (2062) *Old blue Egyptian design pottery bookends,* $5 *pair*

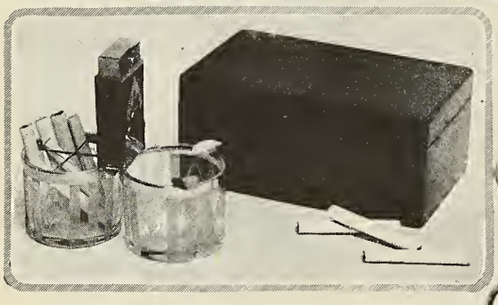




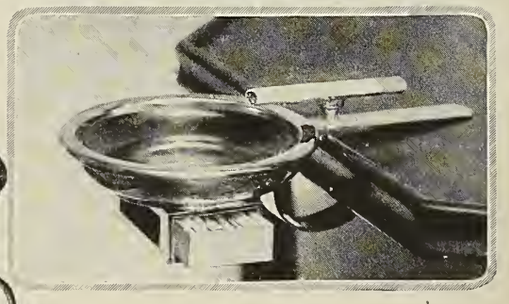
GIFTS for LIBRARY and STUDY

And please be sure to read page 30

(2065) *To right and left, a pair of strikingly effective Swedish andirons of wrought steel. They are* 23½" *high, and cost* $18



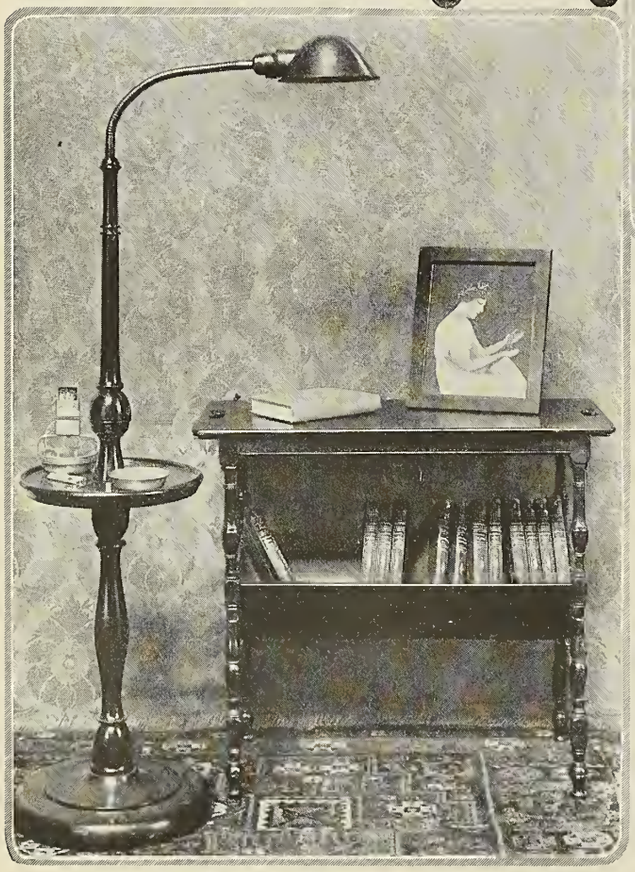
(2063) *Redwood burl cigarette box, cedar lined;* 7" x 4" x 3", $10. (2064) *Ash receivers of cut crystal, sterling rims and match box holder. Partitions for different kinds of cigarettes,* $9.50



(2066) *Above is a convenient slip-on ash tray and match box holder of nickel, which fastens on table or chair. It has a colored glass lining of royal red, yellow or blue. Diameter* 4", $2.50



(2067) *A toddy kettle of Sheffield plate, alcohol lamp,* 7" *high,* $15



(2068) *Mahogany reading lamp,* 4½', $19. (2069) *Gray enamel cigarette stand, gilt trimmings,* 4" *diameter,* $3.50. (2070) *Walnut photograph frame,* 6" x 8", $4. (2071) *Mahogany bookstand,* 28" x 13", $38

(2072) *Mahogany desk, brass handles;* 3½' *high,* 18" *wide.* $61. (2073) *Mahogany pedestal clock with calendar;* 53", $30. (2074) *Bronze frame,* 7" x 8", $12. (2075) *Rose and gold basket,* $4.95



THERE'S CHINA and LINEN, TOO

Will you please read the Purchasing Instructions before ordering?

Instructions for purchasing are to be found on page 30



(2076) *Above is an unusual and charming set, consisting of a bowl and six plates —white china, hand painted in rose. Complete,* $8.50



(2078) *What lovelier gift for milady than a breakfast set in light rose, yellow or violet,* 11 *pieces and* 1 *cover. White wooden tray with colored band,* 22″ *x* 17″. $10 *complete*



A salad set of art faïence, with a bright floral border. (2079) *Bowl* 9″ *in diameter,* $3. (2080) 6 *plates,* 7½″ *in diameter,* $7.80



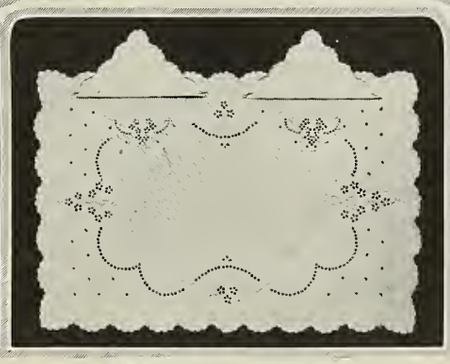
(2077) *This hot water platter consists of a metal dish with a spout, a decorated porcelain dish and a cover,* 16½″ *long.* $7.50



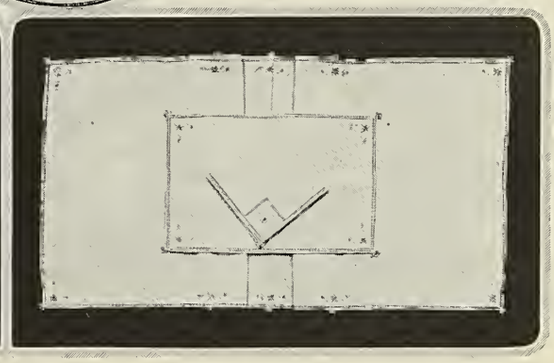
(2081) *The service plate to the left has delicate decoration of Sèvres blue and flowers.* 10¼″ *in diameter. Special price,* $10 *a dozen*



(2082) *The odd piece of linen is always welcome. This is a luncheon cloth with eyelet embroidery. Scalloping and a drawnwork border.* 36″ *square,* $12. (2083) 45″ *square,* $17.50

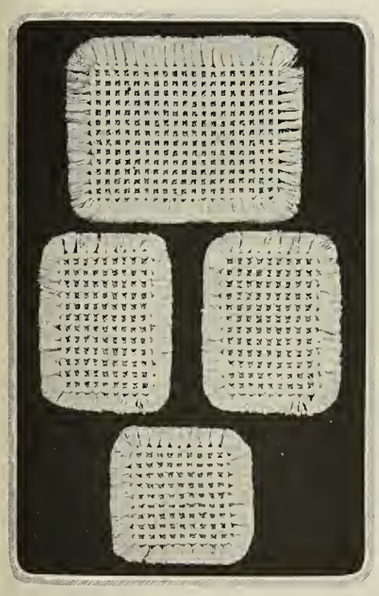


(2084) *In the center above, a set á deux—embroidered linen tray cloth and two napkins. Cloth* 18″ *x* 27″. $8.50 *complete*



(2085) *To the left a linen tea napkin with fine Spanish embroidery and scalloped edges.* 13″ *square,* $15 *a dozen*

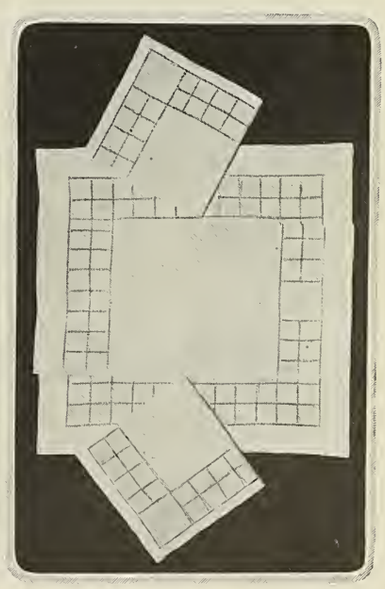
Above, a delightful luncheon set of hand woven Italian linen, with white or blue embroidery and hemstitching. (2086) *Runner,* 20″ *x* 53″, $18.50. (2087) *Napkins,* 15″ *square,* $21 *a dozen*



(2088) *Woven cotton hot dish mats come in sets of four. They measure* 9″ *x* 11″, 8″ *x* 6″, 6 *x* 6″, $1

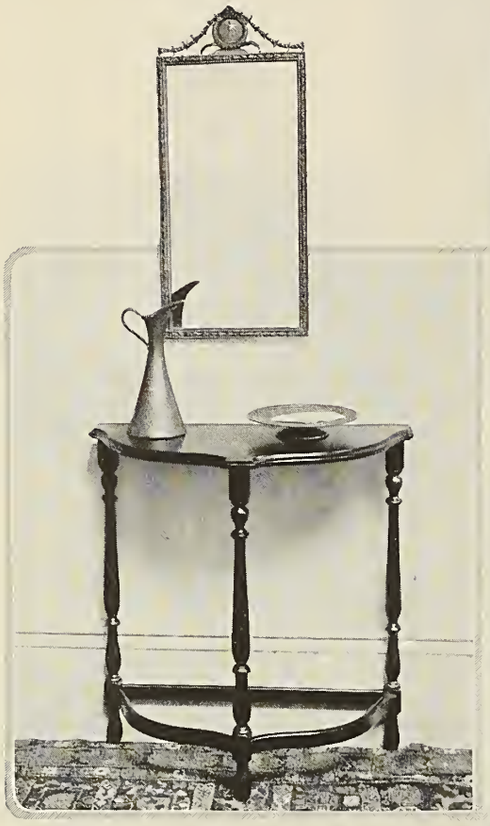


(2089) *A breakfast set for the lover of the unusual has a blue fluted pattern with a delicate spray design in soft coloring. For four persons,* $23 *complete*

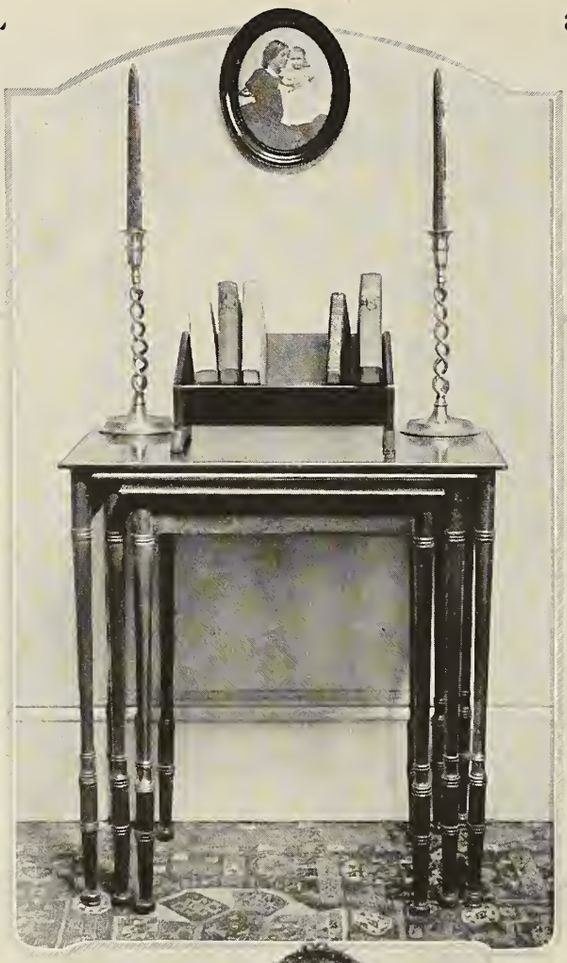


(2090) *Pure Irish linen breakfast set, hemstitched—*18″ *x* 27″ *tray cloth, two* 14″ *napkins.* $6.25

TABLES ARE ESSENTIAL and DELIGHTFUL GIFTS



(2091) *Half-moon mahogany table,* 12″ x 24″ x 25″. $8.50. (2092) *Gilt mirror with medallion,* 11″ x 24″. $10.50. (2093) *Hammered brass pitcher,* 10½″ *high.* $3.50. (2094) *Bronze comport,* 8″ *diam., etched gold finish.* $12



(2095) *Nest of mahogany tea tables;* 28″ x 9″, 30″ *high.* $15. (2096) *Candlesticks, solid brass,* 14″, $12.50 *pair.* (2097) 12″ *high,* $8. (2098) *Mahogany book trough,* 7″ x 14″ x 9″. $5



(2099) *Green bracket,* 24″. $15. (2100) *Tin candy box, green, rose or blue silk;* 8″. $1. (2101) *Rose and blue taffeta pillow,* 20″. $2.95. (2102) *Shield shaped table, mahogany or black enamel, gold decorations,* 27″. $25



(2103) *Metal floor lamp; standard brown or green, with brush brass adjustable shade,* 9″ *diameter.* 48″ *high.* $10. (2104) *Four-shelf magazine stand,* 3½′ *high.* $30. (2105) *Oval gilt mirror with decorations,* 14″ x 17″. $10

(2106) *Hexagonal folding table of mahogany,* 22″ *diameter,* 28″ *high.* $12. (2107) *Tip-tilty with French print as shield; adjustable for shading eyes.* 17″ *high, shield* 8″ *diameter.* $7. (2108) *Mahogany candlestick in background.* $1



(2109) *An attractive scrap basket in pink or blue brocade, with gold braid trimming.* 10″ x 13″. $2.75. (2110) *Mahogany book wagon,* 22″ x 8″ x 31″. $12





(2111) *To the left is a commodious tea wagon of mahogany, with a removable tray and two drop-leaves. With the leaves raised, it measures* 26″ x 38″. $30

CHOOSE SOMETHING CHARMING FOR HER BOUDOIR

And then read page 30, if you will, please

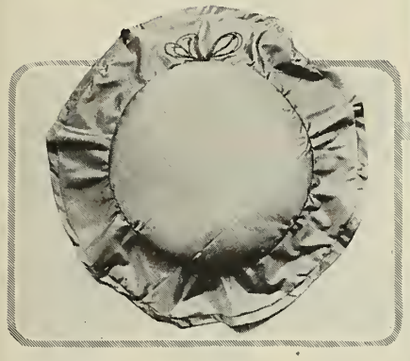


(2112) *Made for fragrant uses, a Venetian cologne bottle with a stopper of colored flowers* $2.50. *Pair,* $4. *Its mate is opposite*



These Venetian cologne bottles may be had in either amber or crystal. 5½" *high. There is nothing daintier for a dressing table*



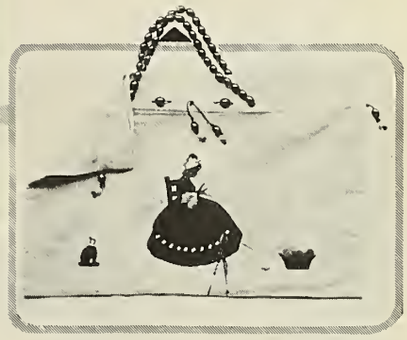


(2113) *A round taffeta pillow, piped with a contrasting color and sewn with a gold cord tied in a bow. All color combinations,* $4.25

(2114) *Brass candlesticks of old English pattern are* 11", $3.50 *pair.* (2115) 8", $2 *pair. Case described opposite*



(2116) *The closed tapestry writing case to the left is shown open above. Blue or old rose,* 12" *x* 7½" *high,* $5

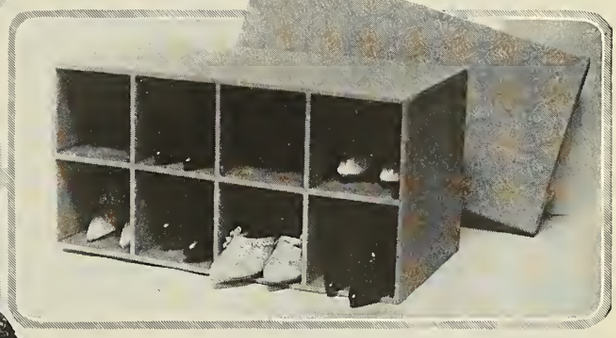


(2117) *Knitting bag of tan crash, lined with blue or old rose. Design in black shiny leather, black wooden bead handle.* 22½" *x* 15". $6



(2118) *A cheerful way of beginning the day is a breakfast set of white china, painted in a Hungarian peasant pattern of roses in pink and green.* 17 *pieces, including covers. With an enameled wooden tray,* 22" *x* 17", $11 *complete*





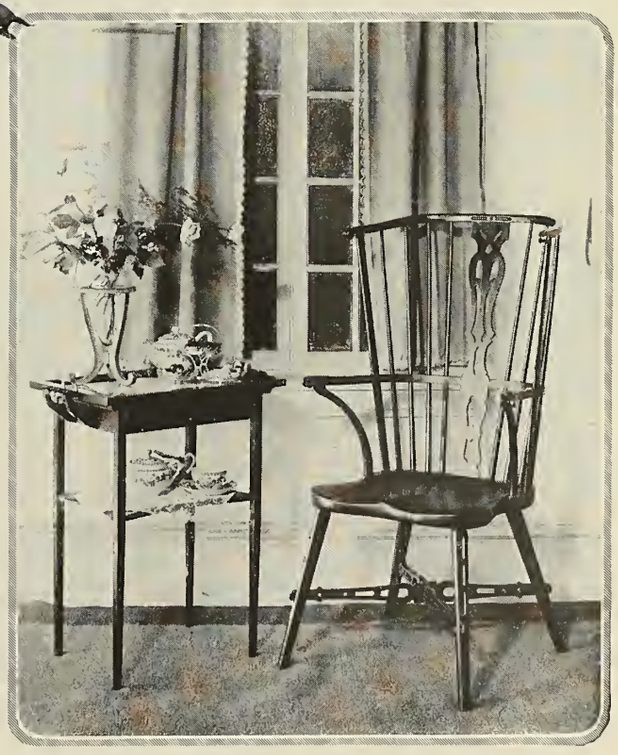
(2119) *A light blue damask covered shoe box is a bit of camouflage for the eight pairs of shoes that are not in use. Besides this, it insures that they will always be easily found when required,* $10



(2120) *Photograph frame, antique silver, colored enamel shield. Opening* 3½" *x* 5", $5. (2121) *Copies of old Japanese candlesticks,* 11¼", $4.50 *each*

(2122) *Left: a chair with mahogany frame and down cushion, denim in various shades.* 32½" *high,* $36. (2123) *Solid mahogany wool winder adjustable* 31" *to* 48", $10. (2124) *Tapestry hassock, velvet piping,* $6.75

(2125) *Right: antique mahogany Windsor chair,* $27.50. (2126) *Mahogany tea or cocktail table, glass tray,* $9.75. (2127) *Vase in gold or silver and blue (or rose) brocade holder,* $5. (2128) *Candy dish, sterling silver frame,* 6" *high,* $13.50



FIRST AID to the AMATEUR SANTA CLAUS

Page 30 is invaluable



(2129) *For picnics in the best bisque circles comes a white enameled wicker basket, all tied up with a complete service for four. Top, 7″ x 5″.* $4



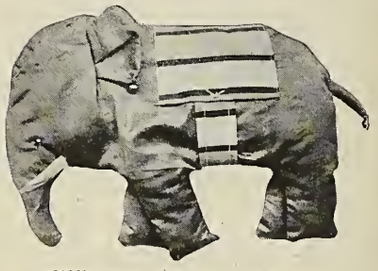
(2130) *The favorite china child bathes in an enamel decorated tub, 8½″ long. Pail to match, 4″ high. With articles shown, including doll,* $6.50



(2131) *Bunny hugs are cosy companions. In pink and blue sateen, filled with fluffy white cotton.* 12″, $2



(2132) *The sleepy boy carries a real electric night light. Painted wood, battery attached.* 7″, $2.50



(2133) *For unforeseen naps, an elephant pillow of yellow muslin with cretonne saddle.* 15″ *long,* $1.50





(2134) *Of course, she knows about the Red Cross, and tin soldiers need wristlets. Here is her own small cretonne knitting bag, with steel needles and two skeins of colored yarn.* $1.49



(2135) *Above is a little linen pillow slip with fine Madeira embroidery and a dainty scalloped edge. It contains a soft sateen pillow filled with floss, and measures* 16½″ *long by* 13″ *wide.* $2.45 *complete*

(2136) *White enamel screen, 4′ high, animals in color,* $12.50. (2157) *Gray enamel tea wagon, Jack Horner in colors on tray.* 22½″ *x* 12″ *x* 19″. $6

(2138) *Essential for an immaculate doll's house is a tiny feather duster, topped with a Chinaman's head. Various colors,* 25 *cents*





(2139) *Blue and pink birds and flowers adorn a porridge set of plate, bowl and milk jug.* $1.50. (2140) *The tray, cloth and napkin come in either blue or pink, with stitched edge and initial.* $3.50

(2141) *An instructive and awe-inspiring panorama is Animal Land. Placed in a circle, there are* 12 *pictures to contemplate outside — and twelve more within! Each picture colored, on stiff cardboard,* 12″ *x* 9½″. $1

ALL OF THE HOLLIES

Where They Come From, What They Are Like, and How to Grow Them—The Origin of Holly's Use as a Christmas Symbol

GRACE TABOR



The inkberry's black fruit, sturdy growth and evergreen foliage make it desirable



Mahonia has leaves much like the holly's, though it belongs to a different family

THE ceremonial and festival use of certain plants is very ancient—as ancient perhaps as the race of man itself. With the development of human consciousness and of the great mythological conceptions that marked the emergence of human beings from the dim regions that veil their beginnings, certain plants took their places as symbols of, or became sacred to, certain of the gods. Thus there grew to be associated with them certain distinct attributes.

Among them all, there appears to be not one whose history in this regard is of greater antiquity than the holly's. Though not set apart as the symbol of any special deity, it nevertheless seems always to have had its special significance of good will. Pagan Rome used it at the great festival of the Saturnalia—that wonderful Roman holiday that came, as you will remember, just a week earlier than our Christmas comes today; and during the week given up to the celebration of this, branches of holly were exchanged as good will offerings, between even those barbarous tribes of Europe who had in common only their allegiance to the Roman Empire.

This festival celebrated the revered memory of Saturnus, that deity-king who appeared amongst the people and taught them agriculture and gardening and vine culture, thus raising them from rude barbarism to a state of orderly, peaceful industry; and though its latter days of unrestrained license brought the very name "Saturnalia" into infamous association in the minds of all of those who have lived since, it was in the beginning a religious holiday—the greatest holiday of the Roman year—when all inequalities of social position were abated. Servants dressed in their masters' clothes and met them in familiar intercourse, and all men associated as equals, apparently in an even finer spirit of brotherhood than our Christmas brings today.

The Tree of Kindliness

I speak of this to emphasize what is to me a striking circumstance—the association of the holly from time immemorial with that spirit of human fellowship, of friendliness, of kindliness that rose in the heart of the ancient Roman at the memory of the beneficent teacher and ruler whose reign was commonly extolled as the golden age. It was the spirit that rises in the hearts of men today as they celebrate the birth of the Nazarene.

The shining leaves and scarlet berries of holly are much more than a Christmas decoration, with this knowledge of their ages of significance unfolded to our modern contemplation of them. There is a strange power in such age-old symbols! Small wonder that the sight of even the smallest sprig of holly gladdens the soul. Let us have much of it, everywhere—garlands and wreaths and branches; there cannot be too much, if our hearts are open to what it will bring.

But all of this has to do with just one kind of holly, or at most, a few closely allied kinds; and there are altogether something more than one hundred and seventy-five. I must be getting on with my story!



Ilex verticilata, our well known winterberry, succeeds from Florida to Canada. Its large berries are bright red



The holly of Christmas decorations is Ilex opaca, the main supply of which comes from the southern states

The holly of past and present significance is *Ilex aquifolium,* which is the European species, native to the Mediterranean and middle sections of the continent, to western Asia and to China. This is what botanists call an extremely variable species; which means that it produces varieties freely, which are yet not sufficiently differentiated from the type to be regarded as separate species. There are certain differences of fundamentals necessary in order for a separate species to be recognized, while differences of superficial character serve only to place the plant showing them as a variation of the species—hence, a variety.



To the left of the stepping stones is a mixed planting in which holly leaved barberry is used effectively

Holly Names

All hollies are, of course, *ilex;* but this is not to say that the ilex of romantic association—the great ilexes of Italy and the southern lands—are hollies. No, indeed! Here we have again one of those subtle plays on a name which the real scientific botanist seems to delight in, above all else.

The ilex of romance and somber, picturesque association is an evergreen oak (*Quercus ilex*), the holm oak of southern Europe, also called the holly oak sometimes. It grows with the holly, wild, in southern Europe; and it was first designated by the name ilex, and is still so called. Holly was called anciently *Aquifolium,* from *acus,* needle, with *folium,* leaf—a happily descriptive title as anyone handling it is invariably willing to testify. When it was discovered, however, that the ilex was an oak, it could of course no longer be called an ilex, at least not officially. It had to be rechristened *Quercus,* because that was the ancient Latin name for oak trees gen-

(*Continued on page* 78)



The skyline offers an unusual study in the composition of roofs. These are of slate in varied sizes, heavily overlapped to form a pronounced eave. A slight easement lifts these roofs out of the ordinary and commercial and gives the composition a variety and rhythm. The practical means of ventilation are provided without marring the appearance of the roofs themselves. In the same way the silo has been made an architectural feature, with a dovecot near the top to define the scale. The other silo is inside the building to the extreme left of the photograph

It is not often that a windmill is made so architecturally pleasing. Here a little group was created with the tower and the pump house. It needs now only the softening of time and the growth of vines to complete its composition. The corner of the building to the left is a glimpse of the dairy. This is situated at a distance from the barn. As in the other buildings a Norman touch is found in the coigning which is of native stone, rich in color. The walls are stone with stucco, rough troweled to give a sturdy texture



FARM BUILDINGS ON THE ESTATE *of* DR. CLARENCE FAHNESTOCK

Cold Spring-on-Hudson, New York

LEWIS COLT ALBRO, *Architect*

Photographs by Julian Buckly

The superintendent's cottage has the same architectural character as the other buildings and is English with a Norman accent in the coigning. On the first floor are the superintendent's rooms and the offices, and on the second, the dormitories for the farm hands. This floor is gained by an outside stairs, a closer view of which is shown on Page 25. Rows of casement windows and the continued eave lines give the general effect of a low lying building that fits well into its setting. A skyline bit of color is found in the red chimney pots surmounting white stuccoed chimneys





An interesting group is made by the milk room and the silo. Here the roof swings down low over the entrance door—an entrance such as one often finds in Normandy. The milk is collected in this room and carried to the dairy across the farmyard. Against the shoulder of this building, the tower of the silo rises to the roof line with its row of dovecots and pointed slate top terminating in a ventilator and weather vane. The buildings are picturesque and modern

There are four sections in the group. In the center is the wagon room with hay lofts above. To the other side of it is the horse stall room with a paddock beyond. The section this side of it up to the silo is a cow barn with a cow yard behind. A third section for cows is in the building to the right. The second silo is also in this building and beyond it is its cow yard. The most modern machinery and fittings have been installed throughout these buildings



HOW TO BUY WALL PAPERS

The Relation of the Wall Covering to the Rest of Decoration—New Designs and Processes of Manufacture—Hand Blocked Papers

EUGENE CLUTE

THE atmosphere of the home, its individuality, is so largely dependent upon the interior decoration, and the walls play so important a part in the scheme that wall treatment is a subject of more than ordinary interest and importance.

We all know that some of the homes we visit have a pleasant personal quality that reflects the character of the home-maker, while other houses are lacking in this respect.

With a desire to give this quality to her rooms, to make them contribute as much as possible to the happiness of her family and friends, many a woman struggles with the problem of selecting suitable wall papers. She feels that if her home is to be really hers she must put much of herself into the decorating. She is confronted by many unfamiliar considerations and by a bewildering variety of wall papers from which she must choose.

Since the conditions that influence the choice of a wall paper are never quite the same in any two rooms, general recommendations are of little value excepting to illustrate points. It is well to get down to the simple basic principles and work out each problem specifically on its own merits.

Decorative Considerations

If the woodwork is in the Georgian, Elizabethan, Adam or any other historic period style the wall paper design should be of the same period or of an allied period, in order not only to avoid anachronism, but to secure harmony of character. Heavy woodwork with rich moldings or ornament calls for a wall paper that presents the slender festoons, the delicate cameo-like medallions or other motifs characteristic of the period. With rich Georgian architectural detail a fine scenic wall paper showing a landscape that extends from the paneled base to the cornice is often the best choice. If the woodwork is of a simple Colonial type a reproduction of an old-time pattern with small landscape vistas, floral or foliage motifs is in character. Where the woodwork is simple and without period character there is a wide range of choice for only the color and general style of the woodwork need be considered.

The size of the room must be taken into account. A large pattern is likely to prove overpowering in a small room while a small pattern will look weak and insignificant on a large wall. It is well to note that a pattern looks larger in the sample than on the wall. This often leads to the choice of a design that is too small in scale for the room it is eventually to decorate.

That the wall treatment affects the apparent relations of length, breadth and height in a room should be kept in mind. As is well known, dividing a wall into longitudinal sections by means of a dado and frieze decreases its apparent height while vertical lines extending from the floor to the ceiling make the walls seem higher.

Exposure and Furniture

The point of the compass from which the room receives all or most of its light should be noted. A room that has a northerly aspect receives only the cold light reflected from the sky and requires a paper that will make up

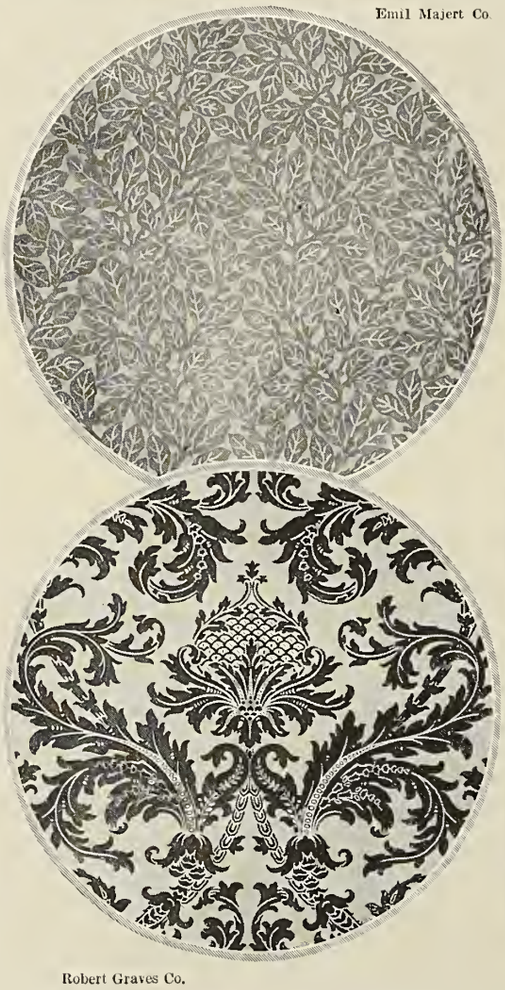


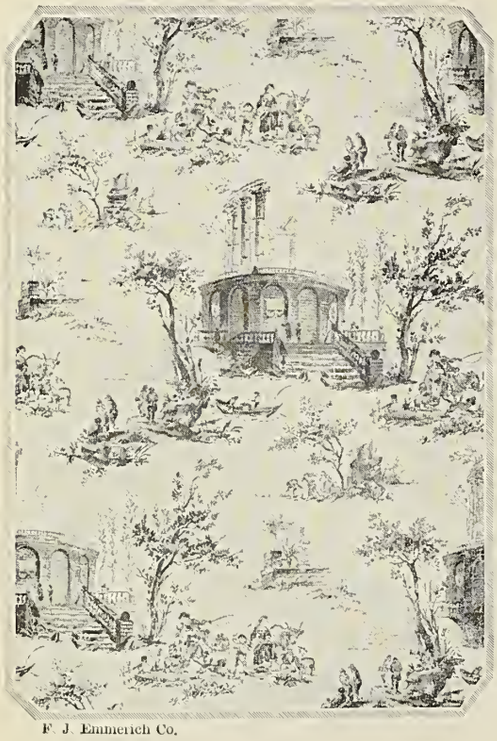
F. J. Emmerich Co.

Clear, bright colors on a gray ground. A French design suitable for breakfast rooms

Below. An all-over pattern of soft gray, printed in a single color without shading

Emil Majert Co.





F. J. Emmerich Co.

A Poile de Jouy design, suitable for the large hall of a country house or for a room in 18th Century English

Robert Graves Co.

A green design on white ground, reproducing an historic period pattern. The design is in flat tones



Thomas Strahan Co.

Reproduction of an old Colonial paper. Flowers in dull rose and purple. Brown stems with black outline

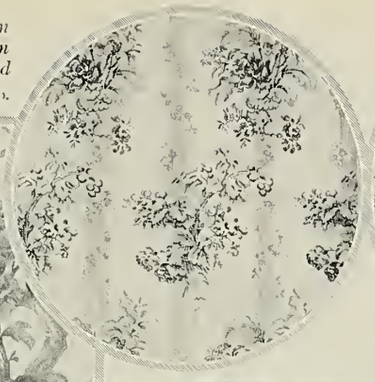
(*Right.*) *An old time bedroom paper with a quaint pattern in clear colors on a white ground*

W. H. S. Lloyd Co.



A. C. Dodman, Jr., Inc.

A handsome chintz design paper that lends itself to the walls of a bedroom. Colors are subdued, yet interesting







M. H. Birge Co.

An American achievement in hand printed wall paper, a remarkable panel of 120 *colors*

(*Left.*) *A printed Japanese grass cloth with a design in subdued color. Good above a high dado*

W. H. S. Lloyd Co.



Allen-Higgins & Sons

A modern reproduction of a beautiful old-fashioned paper. An interesting color variation for living rooms and halls

for the lack of sunshine. Yellow, sepia or buff is often used in north rooms for this reason. Rooms that face the south require cold colors such as blue and gray. Rooms that face the east or west receive sunlight during part of the day and may have papers that lie between these extremes of coloring.

In a room that is well lighted a darker paper can be used, naturally, than in a room that is deficient in light. If there is a glare, a wall paper in a light-absorbing color will often correct the trouble. Wall papers in light colors or showing a white or light background make a room seem so cheerful and bright that they have largely displaced the papers of darker coloring.

Often a paper appears much darker when hung on the walls of the room than it seemed in the wall paper showroom, because many showrooms are much more strongly lighted than the rooms in a house.

If the furniture is in a period style, the wall paper design should correspond. Rich, heavy furniture requires a background of a worthy character. If the furniture and woodwork are simple, the wall treatment must be depended upon to give most of the character and interest to the room. A patterned wall paper makes a good background for furniture and pictures if the design is well distributed, not of an assertive character and in quiet tones. It enriches the wall and tends to pull the scheme together.

The color harmony established between the wall paper, the woodwork, furniture, rugs and draperies may be either one of contrast or of likeness, but it must be carefully thought out. Adjoining rooms should harmonize.

Paper and the Draperies

Where the draperies show a pattern the walls usually should be simple. Often the wall paper border and panel border carry the same motif as the drapery material and the sidewall paper is comparatively plain. Where the wall paper shows a decided pattern plain draperies are usually the most harmonious.

Since all parts of the ensemble should combine to form a harmonious composition the wall paper must be chosen with reference to everything else in the room.

Though harmony and good composition are necessary a room must also have character—expression. The rooms that are used by the family group such as the living-room, dining-room and library, should express the character of the group while the room of an individual should be stamped with the character of the individual. The fresh simple decorations suitable for the bedroom of a young girl would be unsuitable in the room of a mature woman. The wall paper that would be charming in the wide airy hall of a country house would be out of place in the stair hall of a city residence. Appropriateness to the person, to the use of the room and the location and style of the house is necessary.

The best results will be obtained through co-operating fully with the decorator or salesman by giving him all necessary information about the house, its furniture and furnishings and helping him to an understanding of the personality and tastes of each member of the family. He must diagnose the case, must get a mental picture of the conditions, if he is to suggest decorative schemes that will have individuality and charm.

Designs in Wall Paper

The present vogue is for good, strong, interesting designs in wall papers of the highest class—such papers as have always been used in the best decorative work despite the recent fad for plain and practically plain wall papers in the average home. Now with the wider dissemination of a knowledge of decoration, patterned wall papers of good design are coming into more general use.

Many of these papers are reproductions of old-time wall papers found in houses that date from Colonial times. Some, particularly

(*Continued on page* 66)



A walled-in garden on one side and a terrace wall give formal approach to the house and enclose the turn of the drive. The house is Italian in feeling. The material is stucco, the roof is tiled

THE RESIDENCE *of* Lieut. Col. C. G. EDGAR

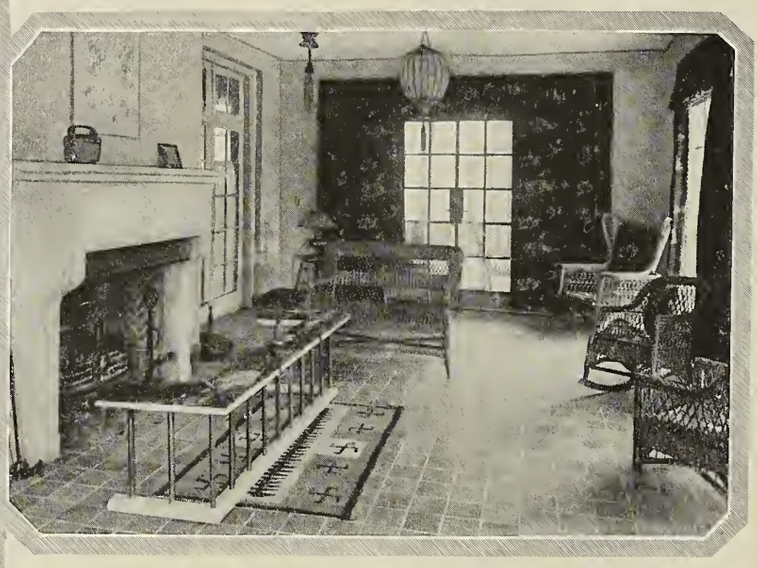
GROSSE POINTE, MICHIGAN

ALBERT KAHN, *Architect*

Photographs by Gillies



The main entrance doorway, executed in Indiana limestone, is formal. Wrought iron further enriches it



The walls of the sun room are warm gray plaster. Red tile is used and the fireplace is Indiana limestone



As a background for the dining room has been used a landscape paper in warm grays. Below it a white wainscot forms a ground for the silhouetting of the walnut furniture. The rug is taupe. These three provide sufficient decorative interest and need only the presence of people to give the room a vitalizing touch



In the living room the walls are paneled in gray, the rug gray and the fireplace of Vermont marble. Color interest is found in the rich hangings and upholstery and the Spanish type furniture which has been used. This fireplace grouping is at once decorative, natural and convenient. It gives a center of interest to the room

NEW COLOR NOTES *in* DECORATED SHADES

Where and How to Use Glazed Chintz and Painted Shades—The Curtains to Accompany Them—Oil Cloth Shades for Camp and Nurseries

AGNES FOSTER WRIGHT

CURIOUSLY enough, it is the person who has a real view to look at—the country person—who has made the most use of decorative window shades. They would seem more of a boon to the city dweller, who looks out on to hideous courts or deadly dull streets or into her neighbor's windows. Why don't we begin at home and make our window shades so absolutely fascinating that we look only at them, instead of into our neighbor's windows across the way?

This is the "moral" advantage of decorative window shades.

The artistic advantage is obvious, but for the benefit of the person who does not live within a stone's throw of a high class furnishing store or an interior decorator something may be said in explanation of them.

Glazed Chintz

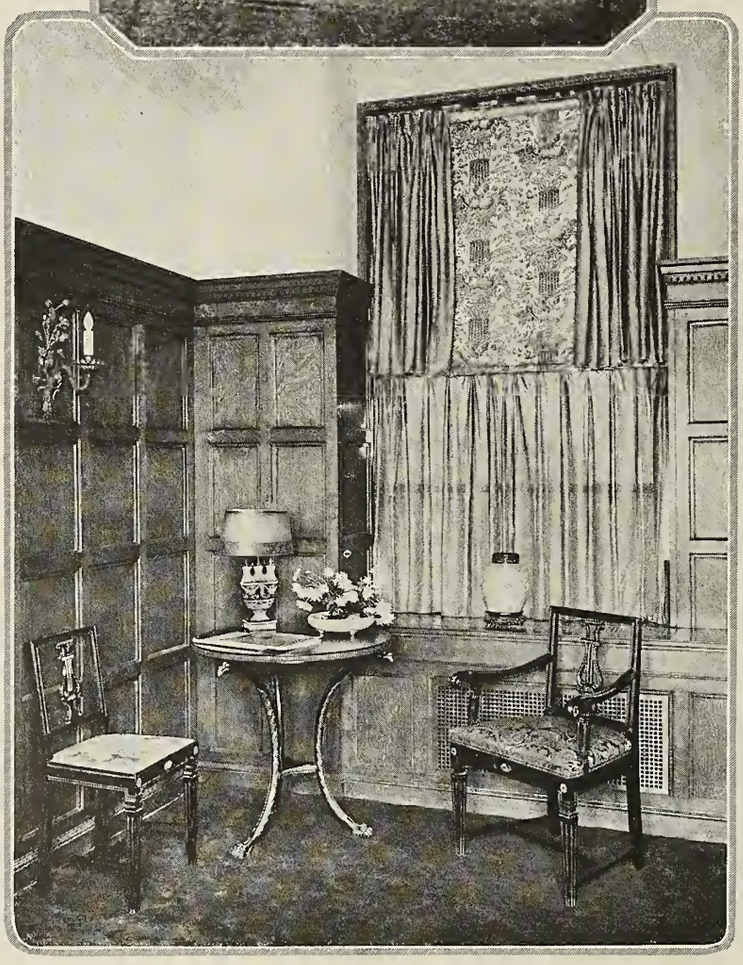
Glazed chintz makes the best sort of window shades. It is really nothing more than old-fashioned cambric with a more or less highly glazed surface. The best quality of Holland shade has a rough surface; the chintz glazed shade has a shiny one. The cloth is stiff but not brittle. It comes from England usually. Some firms which carry an attractive cretonne or chintz will have it glazed for a customer. This cannot be done with linen, which fails to take glazing satisfactorily.

The stiffest glazed chintz comes 28″ or 31″ wide. It is seldom that one finds a 50″ side glazed chintz, unless the glaze is so slight as to make it impractical for shades. Such material should be used as side curtains and valances made up with a stiff box plaiting and the side curtains pleated and made to "stay put," not to draw back and forth.

Very often we have on hand shade rollers on which may be tacked glazed chintz shades. The sides must be even if the chintz is not exactly the proper width, but if possible select a pattern the width of the roller, leaving the selvage on the end.

For a tassel get some linen floss of one of the colors of the pattern. Tie the tassel to the shade with cord of another color. Good looking tassels are made by tying the floss at the top, slipping on a button to hold the ring, then a dull Italian bead and then a ring. Then loop the tassel cord through the curtain itself. The cost is slight and one has something handsome and unusual. Italian beads can be had at any bead store. If these are not available, painted or dyed wooden buttons would do.





Gillies

The curtains should be simple, leaving the shades to be the most prominent decorative feature. This is shown in the sun room above, which is at the residence of E. P. Charlton, Esq., Westport Harbor, Rhode Island. Farley & Hooper, Architects

Patterns in Chintz

As a rule glazed chintz comes in bedroom patterns, similar to the patterns of English block prints. Chintz of this type should not be used for living rooms or formal dining-rooms. Like all new things they are very often misused. Glazed chintz shades should be used in exactly the way employed for similar linens and cretonnes. Light tone floral patterns should be hung at bedroom windows or—which seems the ideal place for them—in breakfast rooms, and enclosed porches.

Some beautiful formal designs come in rich, deep colorings. These are most effective in a dining-room, or, in fact, in any room where linen or cretonne could be suitably used. A particularly appropriate and striking chintz for shades comes 50″ wide with a black or grayish blue, mulberry or buff background and baskets of luscious, highly decorative fruits. When chintz is used as a window shade no side curtains are needed. Simply make a shaped flat valance coming down very deep on the sides. This will conceal the roller and gives a finish to the window which the roller shades alone do not do. Another glazed chintz, particularly suitable for the dining-room, comes in a white background with a blue and gray border and garlands of fruit in which clear lemon yellow predominates. The simplest glazed chintz for shades is striped. This comes in many combinations—pink and white or green and white being the most effective.

For the enclosed porch nothing is nicer than the patterns with brilliant plumaged birds and flowers. If the window casing is deep it is best to use a plain tone drapery outside the casing, as the window shade by itself seems meagre. Keep to a plain fabric, however. The patterned shade will give all the decoration a window should have. The old rule of giving full value to one decorative thing by eliminating others holds particularly true here.

A wonderfully effective combination for a window shade is to use a glazed chintz with a small all-over diaper pattern in soft tans, and for the valances and side curtains chintz with the same background

(*Continued on page* 82)

Hewitt

Sash curtains of sunfast can be used over the decorated shade and drawn back to leave the glazed chintz design silhouette. The curtains are rose sunfast, the shades old rose on tan ground. This is a corner of the House & Garden reception room



Gillies

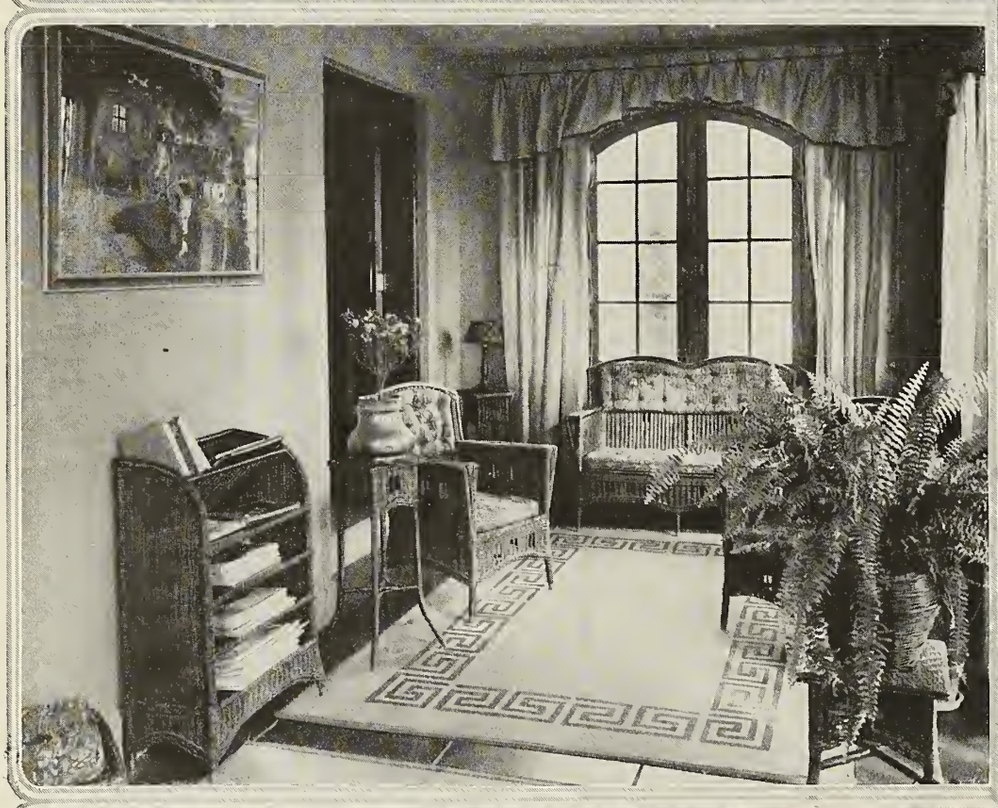
A LITTLE PORTFOLIO *of* GOOD INTERIORS

A minstrel gallery! It brings up thoughts of waits and Christmas serenades and the jolly holiday customs of old England. It has been transplanted to an American home, the residence of Claire Briggs, Esq, at New Rochelle, N. Y. Henry G. Morse was the architect

Gillies



There are nine and forty ways of using window bays, and here is one of them—to build a broad shelf around the windows. It may be used for plants in winter. A corner might be given over to writing. One caution, though; such a shelf should not be cluttered with meaningless odds and ends. Both its usefulness and decorative value depend on its restful, clear spaces. Henry G. Morse, architect





Gillies

Here a door between dining room and kitchen has been studded with brass nails around the edge, and a floral decoration in varied colors is placed in the upper center. From the residence of Frederick Dana Marsh, Esq., New Rochelle, N. Y. H. G. Morse, architect

A little sunroom of interesting treatment is found in the residence of Russell A. Field, Esq., at Great Neck, L. I. —shown above. Walls a pinkish stucco. Tan drapes with dark piping over the windows, the valance of which is an unusual concession to architectural demands. Oswald C. Hering, architect



Maugans

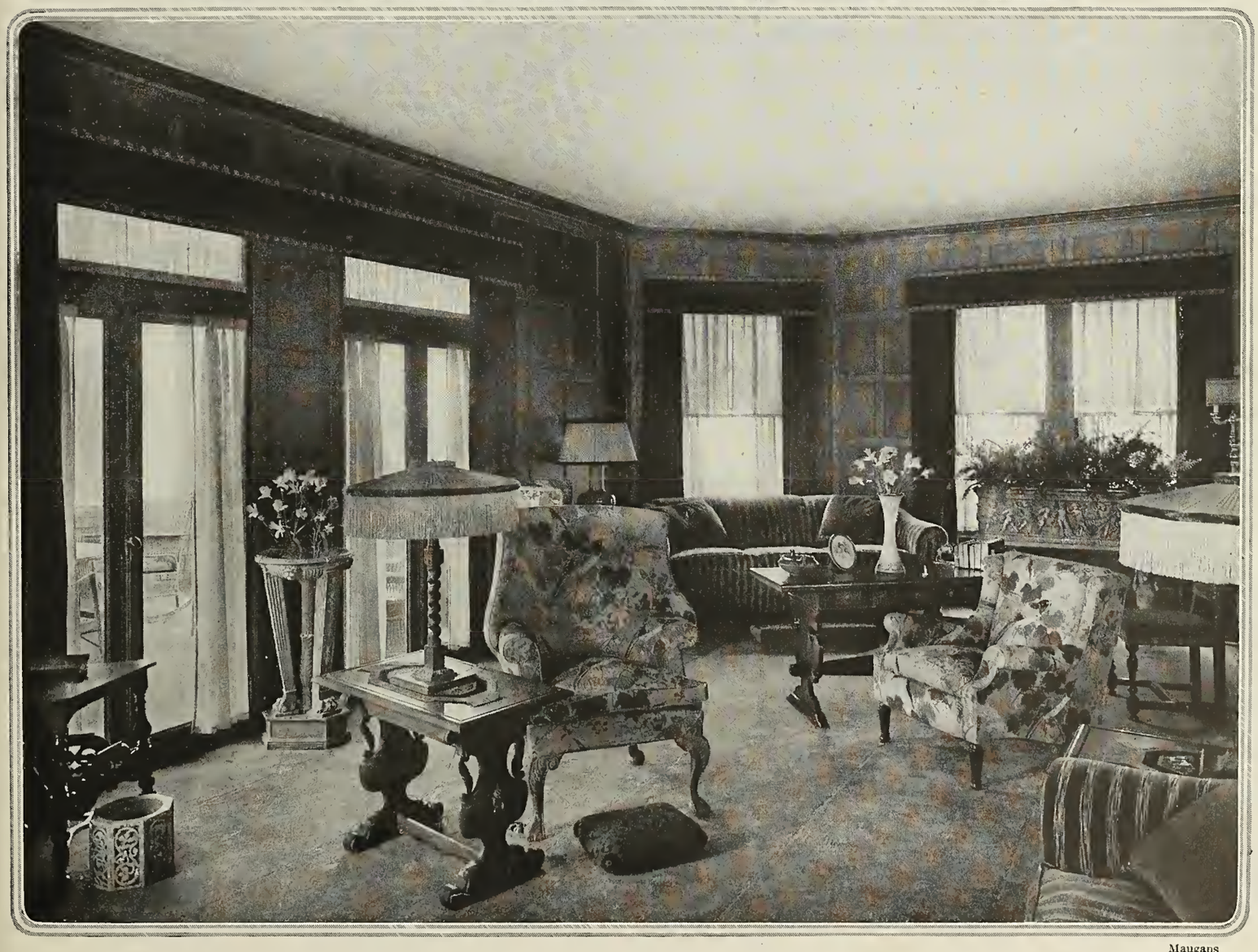
The walls of the Louis XVI bedroom to the left are paneled in cream, and the period furniture is of a deeper cream. Bedspreads of chocolate taffeta, with embroidered stripings; pillows rose red. Louis XVI mezzotints are hung by rose cords and tassels. H. F. Huber, decorator

Maugans



There is restfulness in the color scheme of the study to the right. The walls are grasscloth, and the bookcases have been painted to match. The furniture is walnut and oak; upholstery and portières are blue. A note of individuality is given the room by the old wrought iron lamp bracket that has been converted into an adjustable revolving light. H. F. Huber, decorator

The wainscoting of the living room below is gray oak, the curtains blue velvet with a narrow purplish stripe, the undercurtains of casement cloth. The furniture is walnut and gray oak, and the upholstery is blue striped velvet and a figured yellow linen. Further color is found in the light gold silk lampshades and terra cotta flower holder. H. F. Huber, decorator



Maugans



The single stake method of training tomato plants is especially suitable under greenhouse conditions



Chicory and sea kale are planted under the benches, bringing them in from outside a little at a time for forcing

CONSCRIPTING THE GREENHOUSE

The Practical Aspect of Gardening Under Glass—What Vegetables Give Best Results and How They Should Be Planted

WILLIAM C. McCOLLOM

WHY not conscript the greenhouse for war service? There are very few people who realize the wonderful possibilities of the greenhouse in the production of food crops—not wheat or potatoes, to be sure, but many other products of everyday use and necessity.

When our country was drawn into the war, the first impulse was for private owners to close their greenhouses. They feared public opinion, for one thing, and anticipated criticism regarding the operation of large greenhouses which consumed quantities of coal and required the services of workmen that might be used to better advantage elsewhere. The high cost of coal and the scarcity of labor had their influence, too. Sound and practical as these economies may seem at first glance, however, there is much which may be said on the other side of the question.

The Greenhouse as a Food Factory

If we give up the greenhouse entirely we shall be casting aside one of our very best opportunities to increase the yield of food crops. It is a fact that if we have beans, spinach and other vegetables, we will use less bread and less potatoes. By increasing the variety of our diet we can reduce the pressure on certain staples limited in quantity. There are thousands of ranges of greenhouses in this country, and there are hundreds of thousands of single houses. In the majority of cases these are used for flowers, though possibly a few early vegetables are started in them. I am now referring only to greenhouses on private estates. If these glass gardens were devoted entirely to vegetables, they should yield three crops before it is again possible to have vegetables out of doors, the only exceptions being crops that are continuous bearers, such as tomatoes, or those that it is impracticable to force, such as corn, for example. Surely, here is something which deserves our serious attention.



For the hardier vegetables, a cold-frame in conjunction with the greenhouse is a desirable feature

The conversion of the greenhouse into a food factory can be accomplished by filling the benches with quick-growing vegetables, and placing under the benches others that will do well without full sunlight. When one crop is finished, another should be potted ready to replace it, or immediately sown in the benches.

All old greenhouses that have been abandoned for one reason or another should be patched up and pressed into service. A greenhouse devoted to vegetable growing need not be of the most modern type, for vegetables are not exacting, and a house unsuitable for roses or orchids will answer the purpose very well. The labor situation is not serious. It will take only half as much help for a greenhouse devoted to vegetables as is needed for flowers and miscellaneous crops, and failing expert gardeners, others less skilled will give good results, as vegetable growing under glass is comparatively easy. A few general principles conscientiously followed, a few simple requirements satisfied, and worth while results are assured. For remember that the uncertainties of outdoor gardening are minimized here.

One of the first essentials for the serviceable greenhouse is good soil. Prescribe the top soil from any good grass land, mixed with one-third its bulk of well rotted manure. To this should be added one shovelful of air-slacked lime and one of bone meal to every barrowful of the compost. It should be thoroughly chopped, and then stacked up ready for use.

What Can Be Grown

The forcing vegetables can be divided into two classes: the warm vegetables that grow at a temperature of 60° nights, and the cool vegetables that thrive on a temperature of 50°. In each case the temperature can be increased about 8° to 10° during



In cross-fertilizing tomatoes, the pollen is tapped from the flowers into a convenient receptacle



A well-trained tomato vine shows comparatively little foliage. Bamboo or metal stakes make the best supports

est returns; lettuce, cauliflower, spinach—both the New Zealand and the broad-leaved types—carrots, beets, peas, green onions, radishes and parsley. Under the benches in the cool house, rhubarb, chicory, asparagus, sea kale and mushrooms can be grown. A heated frame may also be used for the forcing of any of the cool vegetables. Some of the more hardy, such as spinach, radishes and lettuce, may even be grown in a cold frame by properly banking them with manure and putting plenty of covering over the glass during extreme weather.

Beans and Tomatoes

Beans are undoubtedly the most profitable crop that can be grown in the greenhouse, and sowings made every three weeks will give a supply during the entire winter. The seeds are sown in drills about 15″ apart crosswise of the bench, and when they start making top growth a little brush between the plants will keep them from getting injured during spraying and cultivating, and will also help to support the crop. Black Valentine and Bountiful are good forcing varieties.

Bush limas are a little more exacting than bush beans. One sowing is all that is necessary, as they are continuous croppers. The rows should be 2′ apart, and when the shoots show any disposition to "run" they should be



The greenhouse cucumber when well grown should be from 12″ to 18″ long, well formed and perfectly symmetrical

the day, and on bright sunny days when the ventilators can be opened, a rise of 12° or even 15° is not at all harmful—in fact, it is beneficial.

The warm vegetables named in the order of their value as food crops, are bush beans, bush limas, tomatoes, cucumbers, egg plant and peppers. These may be considered as companion crops, for all may be grown under similar conditions, but it is not advisable to have too great variety in a small greenhouse.

The cool house gives the larg-



pinched back; liquid feeding with manure water should be practiced after the plants have started to bear. Any of the standard beans may be used for this purpose, such as The Don, Dreer's and Henderson.

Tomatoes are forced in enormous quantities for the winter market at the present time, but considering their wonderful possibilities and the comparative ease with which they may be grown, there is no reason why the tomato should not be a staple in winter

(*Continued on page* 70)



Seeds are sown in flats, and when the young plants show signs of crowding they should be transplanted

Setting the little potted plants in their new locations is easily accomplished with the aid of a trowel

The soil in the flats must be reasonably rich, well prepared and fine enough for the rootlets to penetrate easily





A HOUSE *of* SURPRISING INTERIORS

The Residence of Charles Harding, Esq.

DEDHAM, MASS.

JAMES PURDON, *Architect*

Photographs by Mary H. Northend

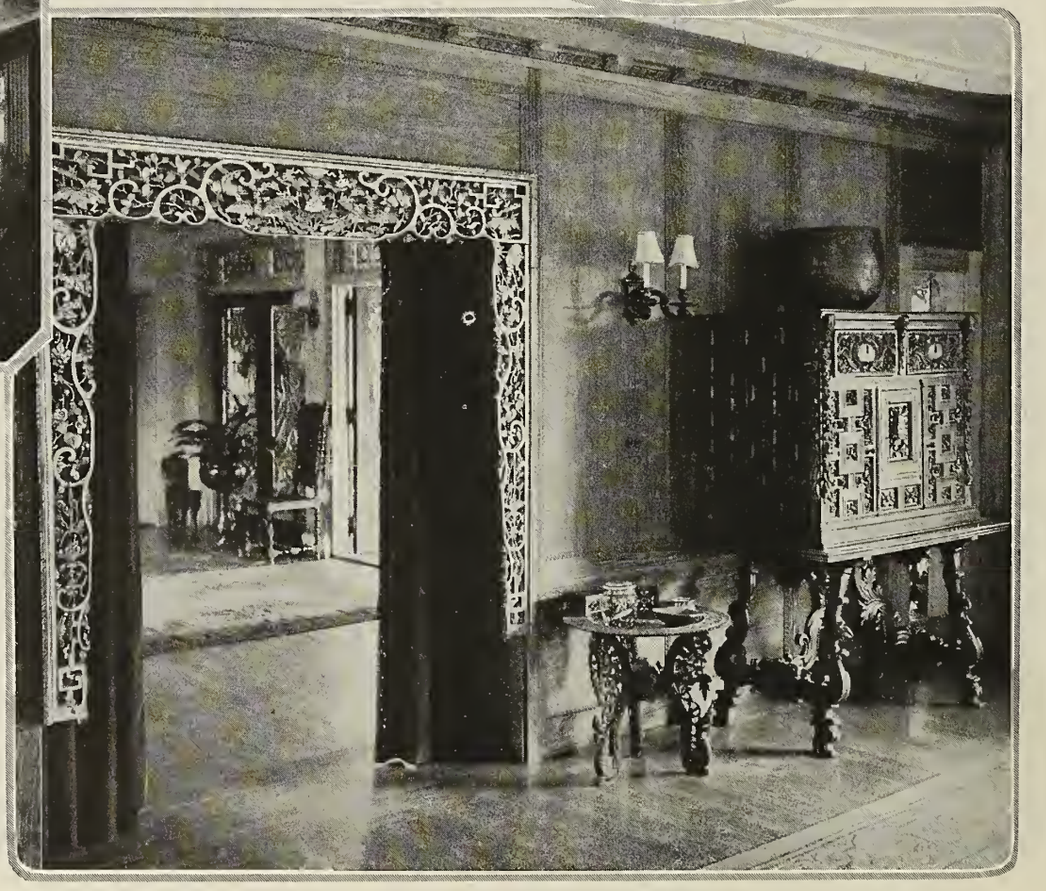
The background of the boudoir is Tupelo wood painted French gray. Little French prints have been used as overmantel decorations. French gray is also found in the furniture and the rug. The lighting fixtures and fire dogs are silvered, giving a relieving note



The house stands on an elevation with the garden on the land that slopes behind to the river. It is a brick Georgian house covered with ivy—a quiet, comfortable looking place



Behind the house lies a squash court with a conservatory and swimming pool between. The walls are covered with green lattice, an introductory note to the green of the plants. The swimming pool opens off a lounging room that is decorated in blue and brown



The keynote of the living room is an old Chinese gilt lacquer carving used to define the door. The paneling is French walnut. A Chinese rug in shades of green lies on the white oak floor. Hangings and upholstery are old rose, green and white

The library is finished in weathered Flemish oak used in wainscoted walls and beamed ceiling. It is lightened by a carved limestone fireplace. The floor is of dark blue Dutch tiles, a color repeated in hangings, upholstery and bric-à-brac. The rug is Chinese



An atmosphere at once reposeful without being monotonous has been worked out in the guest room. The four posters and bureau are mahogany. Bed covers are gold, pillows old rose and bed testers and curtains a vari-colored fabric. The chairs are painted black with yellow stripings



ARBUTUS, BLUEBERRIES, ET AL.

The Work Which Has Been Accomplished by the Department of Agriculture in Growing the Acid Soil Plants under Cultivation—Developing the Blueberry as a Sound Commercial Crop

F. F. ROCKWELL

FOR years the wild arbutus has been synonymous with the untamable, elusive beauty of old Dame Nature's gypsy children through which in this little flower she has mocked the meddling hand of man, and opened the season year after year with fragrant blossoms.

But where the florist and the gardener have failed in taming this thing of the wild, the scientist has succeeded. He has succeeded not only in growing it, but in getting flowers of larger size and deeper colors, and without any sacrifice of that delicate perfume which has always been a large part of its singular charm for those who know and love it.

And then there is the luscious blueberry—another wild one! For years it refused all the efforts made to tame it. The blueberries you get in the market or buy in cans are still those from wild, uncultivated bushes—meagre in size and, for the most part, mediocre in quality. A mouthful of them will average quite tempting in taste, but that is because the good are mixed with the poor. If you have ever picked them in the wild you have probably noticed that the fruit from some bushes was rather flat and insipid in flavor, while that from others had the true flavor that made it well worth your while to scratch your wrists and hands in going after them.

Blueberries as Big as Grapes

What would you say to blueberries the smallest of which, as you stripped them by the handful, were often 1″ in diameter and with a flavor about as tempting as the drop of honey in the quill of a wild columbine nodding from a sunlit cranny of the rocks?

Well, that is the kind of blueberries which a few years' skillful hybridizing and selection on the part of a scientific botanist with live imagination have accomplished. He has done this work quietly, plugging away year after year in one of the little greenhouses on the grounds of the Department of Agriculture in Washington. It is work which, had it been accomplished in Santa Rosa, California, would have been good for headlines in the daily press across the country. As it is, comparatively few have heard of it. The name of this hard and careful working botanist—I take pleasure in refraining from calling him a "Wizard of Horticulture"—is Frederick V. Coville, of the Department of Agriculture, Washington, D. C.; and incidentally he is the same man who has given a new lease of life to the arbutus, threatened with extinction because no one knew how to cultivate or propagate it, as well as putting the blueberry far on its way toward becoming a respected and self-respecting member of the large family of cultivated fruits.

Why was it that those who attempted to domesticate the blueberry, arbutus, and some other similar plants failed? It was plain even to the novice that these things were susceptible of being killed by care and that neglect did not produce the same results.

Professor Coville's investigation soon showed him that both the blueberry and the arbutus belong to that class of plants known as "acid tolerants." Further experiments proved that they not only tolerate acid soil but would not succeed in one that was not acid. Further study revealed the fact that these plants had about their roots a peculiar fungous growth which seemed to be decidedly beneficial to them, acting in a way not dissimilar to familiar nitrogen gathering nodules and beneficial bacteria on the roots of legumes, such as peas, beans and clover.

Acting upon this basis, Professor Coville attempted the growing of these wayward, wild things in conditions created artificially to duplicate those in which he found them growing. Thus with a little experimenting he was able to succeed fully. He had the wild things literally "feeding out of his hand." In fact, he succeeded with such thoroughness that I found on my last visit to the acid soil greenhouse at Washington, arbutus, blueberries, and kalmia all growing as weeds in a single plat of soil—volunteer seedlings which had come up and were in the way where an experiment with something else was being carried out by Professor Coville.

How a New Blueberry Is Made

But getting these plants to grow when brought into captivity was only the first step toward what was sought. The next was to bring them up to cultivated standards. Careful investigation proved that there was a very great variety in both size of berry and flavor in plants growing in the wild state. The first step, therefore, was selection; the next was crossing or hybridizing different wild plants in an effort to get an improvement in size and flavor. The results were little short of astounding in a very brief period—it is only a few years since the preliminary work was started.

I had the very good fortune to strike Professor Coville on a hybridizing day. Hybridizing is always a rather delicate job. With the blueberry it is particularly so. While the blueberry is, so far as is known, self-sterile—flowers fertilized with pollen from other flowers on the same plant will fail to develop ripe fruits—nevertheless to be absolutely sure of getting a hybrid when you attempt to do so, it is necessary to make certain that there is no chance of self-pollenization.

As a glance at the cluster of flowers in the accompanying photograph will show, the pistils in the blueberry flower are so completely surrounded by the corolla that one cannot get at them without cutting away the latter. For this purpose, Professor Coville uses a little instrument of his own making, consisting of a pair of spring tweezers which have been ground down at the point in such a way that they form a pair of cutting edges when the blades are pressed together, although with a slight side pressure they can be used in the regular way as tweezers. The corolla is cut off close to the base all the way around, leaving stamens and pistils exposed. This has to be done so carefully that the flower is not jarred in the slightest; then the stamens are removed with equal care. The pollen is obtained from the flower of another bush, which must be in just the right state to shed its valuable pollen freely when rolled gently between the thumb and finger. The pollen should be deposited on some dark surface where it can be readily discerned, and of such a shape that it can be used conveniently in getting at the exposed pistils of the flowers to be fertilized. A pencil with an extra large lead and the point so cut that it is flat on one surface, is a convenient instrument for this work. The pollen dust is then applied to the stigma to which it adheres readily in the usual way.

After the fruits have matured, the seeds are sown, not in an ordinary seed soil but in one composed of two parts of kalmia peat and one part of clean sand. In sections where a wild laurel thicket is available, the former may easily be obtained by taking up a bagful or so of the fibrous rotted material of decayed leaves and twigs in which the laurel grows. This should be rubbed through a screen with a mesh as fine as ½″ or so, and mixed thoroughly with the sand. This gives a light spongy material of the necessary acidity. A flat of this soil prepared in the ordinary way and kept in a shaded, cool situation furnishes an ideal place in which to start the seedlings.

The inside of a greenhouse in Washington, D. C., is not the coolest place imaginable during July and August. Professor Coville has just had fitted up inside of his greenhouse a very novel form of "hotbed"; by the use of an electric refrigerating system automatically controlled he can keep the temperature as low as is wanted no matter what the thermometer may be registering outside.



A pot-grown arbutus plant in full flower eighteen months after the seed was sown. All the wild fragrance is retained

The pistils of the blueberry flower are so surrounded by the corolla that the latter must be cut away to ensure pollenization

Selecting the Plants

The new hybrid blueberries will probably be available for commercial distribution within a few years. Great care has been taken in keeping outside seedlings from getting out, even where they have proved satisfactory in size, because extra fine quality is the point upon which stress is being laid. But if one likes blueberries, plants carefully selected from those growing in a wild state and brought into cultivation will greatly repay the slight work involved.

The time to select the plants, of course, is when they are in fruit. Quality, size, and productiveness are the essential points to keep in mind in picking out the bushes you wish to domesticate. The plants selected should be carefully staked or marked. They can be transplanted in the fall after hot weather is over, or else very early in the following spring.

The best results have been secured when all the top of the bush has been cut off, leaving stumps only 1″ or 2″ high. As much of the root system as possible should be saved with each plant. Large plants can be divided into a dozen or more, or even two dozen of smaller plants, each of which must have its own share of the root system mat. In re-bedding these plants, they should be covered only slightly deeper than they were growing, 1″ or so of stump being left above the soil. But if each of these plants is in a slight, saucer-like depression after new growth has been made, they can be filled in level with blueberry soil so that a new root system

(*Continued on page* 74)

A SMALL SEMI-TOWN HOUSE

The Residence of John E. Mooney, Esq., St. Louis, Missouri
Preserves an English Atmosphere in its Details and Materials

GUY STUDY, *Architect*

THEY say that wherever an Englishman goes he carries England with him. And that is the story of this little town house which is in St. Louis. The owner had lived for several years in England and when he came to build his house he wanted it English. He had spent several summers near Braddow in Essex and while there was greatly taken by a small but famous house dating from the 14th Century, known as "Great Sir Hughes" home. After that point it was up to the ingenuity and skill of the architect to satisfy this interesting wish and still regard the limitations of cost and the size of the lot. A compact plan was absolutely necessary. The lot was only an average city size of 60′ and it offered nothing in its immediate surroundings to act as a setting. However, here was a client who actually knew the true English character, and this fact counted for a great deal.

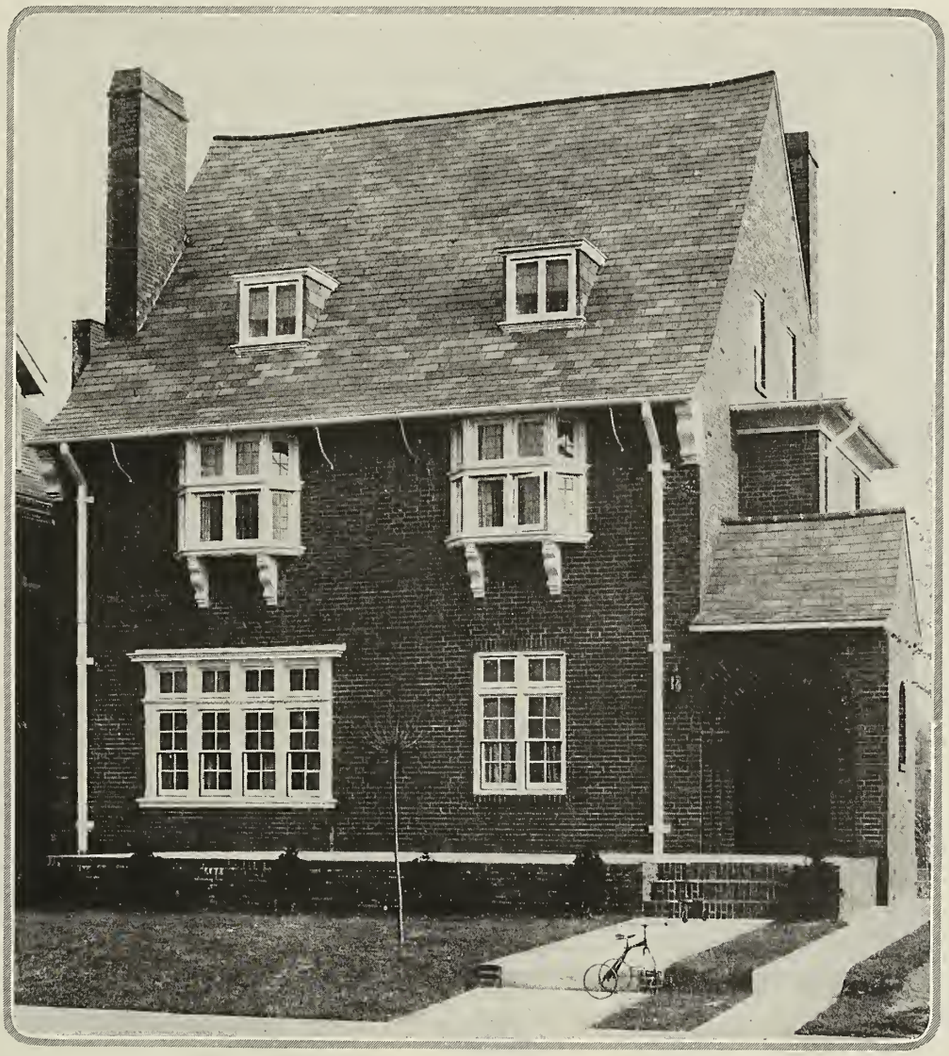
Interesting Details

The composition of the façade is extremely simple. It was only in the details that something of an English character was possible. The selection of materials such as the brickwork and the slate also gave an opportunity for an English touch.

The pitched roof was decided on in order to conform with the general lines of the houses on the street. The brickwork is of special note. It is a common red brick varying from a light salmon red to a rich dark red. This brick is laid in English garden wall bond in a mortar almost black. Additional texture is obtained by the introduction of a small percentage of black-headers and stretchers and a few small vitrified paving bricks, laid in at random. This is the favorite brickwork used by Mr. William B. Itter who has devoted much time and thought to the different combinations of brick used with such happy results.

There is precedent behind the house. The idea for the large bay on the first floor was taken from a little house in Holland built in 1590. The second floor dormers are of an earlier period but have been given similar details to the first floor bay, thus lending the house a uniformity of detail that is pleasing. The wrought iron hangers supporting the hanging gutters, the tile ridge of the gables and the heavy mottled slate are architectural details found on the better types of English houses. There is, perhaps, no other detail that helps more to give the house what English character it may possess than the cut-off gable ends. These gables have only about an inch and a half projection of the slate, the slate being set in cement so as to form a small molding. These gables and the plaster soffits of the cornices help considerably to lend an English look.

The door is quite Gothic in character. It is of heavy oak studded with iron nails making it quite an uncommon entrance for an American home.



English precedents are shown in the façade. The large bay window on the first floor is Dutch. The bricks are laid in English garden wall bond in black mortar. In the limitation of the space the architectural atmosphere has been successfully established

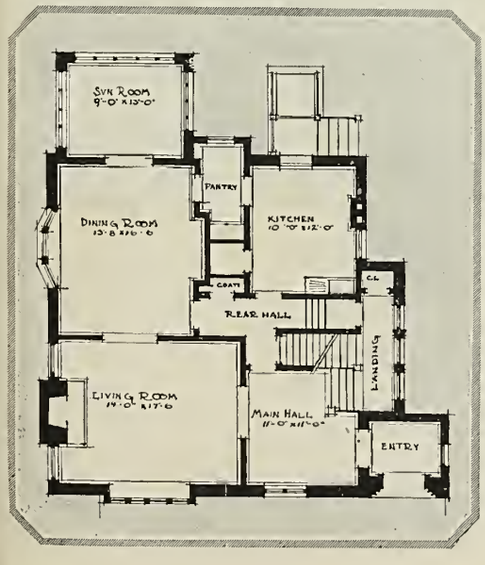
The Plans

A study of the plans shows that the greatest possible amount of living space has been compacted into small compass without sacrificing convenience or comfort or an interest of room disposition. Thus, the stair hall is not large, but it is in scale and is so devised as to make for quick service and abundant hospitality. The broad landing half way up affords light and variety. A rear hall to the kitchen and the rear stairs keep the service department separate.

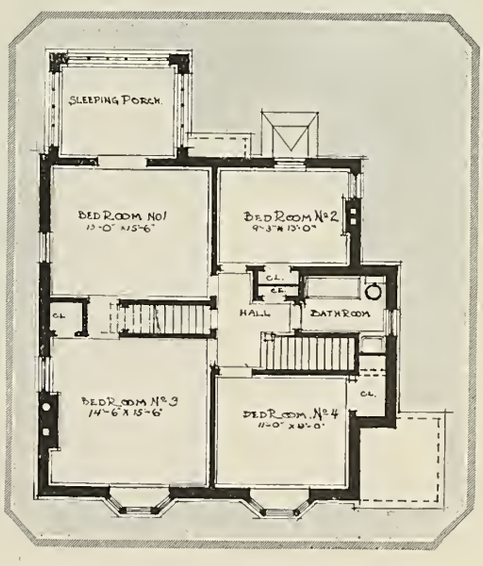
From the front bay window in the living room through the dining room to the sun porch in the rear, the plan is open, affording a house depth ventilation. Kitchen and pantry fill the remaining space.

On the second floor are four bedrooms, one bath and a sleeping porch. Each room has closet space and plenty of ventilation and light. The plan is square, with hall space reduced to a minimum. Servants' rooms and store rooms are under the roof and lighted by dormers.

The house is an example of the distinction in a small town residence which can be had by making the necessary concessions to space limitations and by building with a definite architectural purpose and design in mind. It is simple, inexpensive, yet individual withal, an English house in an American setting, a successful adaptation to our Western requirements.



A main hall adds to the size of the living room and gives the stair hall an interesting approach The plan is open, well ventilated and provided with sufficient sunlight



Compactness characterizes the second story plan. The bay windows add interest to the front chambers. A sleeping porch at the rear is a convenient adjunct

FIRST AID *for* SICK CEILINGS

Repairing and Freshening Up Ceilings That Have Suffered from Water Leaks or Been Discolored by Soot or Smoke

MARY H. NORTHEND

MOST housekeepers stand in awe of their ceilings, and do not venture any more violent treatment than a gentle wiping with the broom in a flannel cover. Of course, they could not treat old-fashioned ceilings vigorously, because they were covered with elaborate embossed papers, and were generally too high to reach, excepting at house-cleaning time with the aid of a perilously high stepladder. Stenciling and appliqué paper designs, which were popular for two or three generations, showed every mark, and could not be renewed cheaply, so that housekeepers considered it best to let them alone. No matter how many water stains appeared on the ceiling, it must remain defaced until it sagged enough to frighten the inmates of the house, or dropped on their terrified heads; and smuts frowned down until the family exchequer furnished the money to "do" the whole room, walls and ceiling.

But there is no reason why we should continue in this course. We build our rooms lower, and an ordinary stepladder or a solid table, on which the most timorous person may courageously stand, will put us within arms' reach of the ceilings. Moreover, the ceilings are calcimined, morescoed or painted white and cream, with no expensive decoration, and the renewal of them has become a trifling matter, aside from the nuisance of the work. A coat of calcimine or moresco costs about $3 for a room 12′ by 14′; a coat of paint costs $5 for the same room. Do not tolerate spotty ceilings and do not imagine that no one notices them. The low ceilings of today are always within the margin of our vision, and bedroom ceilings are, of course, particularly conspicuous.

If water stains appear upon the ceilings, and the leak is an active one, you can prevent falling plaster by a very simple device. With a sharp lead pencil poke holes at intervals of 8″ or 10″ in the stained areas, to let out the water; and when the leak has been stopped, and you are sure that the plaster is thoroughly dry, fill the holes with plaster of Paris. Now put a thin coat of shellac over the spots, and give the ceiling a fresh coat of paint or tint, as the case may be. Always remember to shellac any stain or discoloration before applying a coat of calcimine, moresco or paint; otherwise it will show through. If the ceiling is papered, and the paper has peeled or blistered with the dampness, it must all come off. Go over it with a whitewash brush and warm water three or four times, and it will pull off easily. Then paint the ceiling if you wish to avoid trouble in the future.

Using Wallboard

Sometimes plaster that has begun to crack or sag can be held up indefinitely by quite simple means. Wash the ceiling with a cloth dipped in hot water, to remove blisters and foreign matter. When you are quite sure that the plaster is thoroughly dried, fill the cracks with plaster of Paris, or any hard plaster, and nail furrings, ⅞″ by 1½″, across the ceiling, dividing it into 2′ squares. Now apply any good wallboard which has been chemically treated so that it is waterproof. Wallboards come in strips 4′ to 16′ in length, and by ordering from the factories you can get a wider range of sizes. If you do not feel competent to estimate the amount you need, send a diagram with measurements, and the factory will make specifications. For nailing wallboard over old plaster, one ought to use 2″ nails, which the hardware clerk calls six-penny wire flat-head nails. They should be placed about 3″ or 4″ apart, all around the edge of a panel, which must be so cut that its entire edge can be nailed to furrings. Never leave a panel of wallboard half nailed in place over night, for the loose portion may warp slightly and refuse to fit as it should the next morning.

Next, nail on the battens, which usually come 1″ by 1⅜″, in any design which covers the joints of the wallboard, and coincides with the furring underneath as a nailing foundation. If you prefer some heavier or more elaborate batten, the molding for sale by hardware dealers, combined with heavier strips of wood, ought to serve; and if the width of the batten is so great that the furring underneath will not provide nailing foundation, you must plan wider furring, or nail the moldings to the central part of the batten before it goes up.

The simple forms of batten and board are usually painted to match. The more expensive grades of wallboard offer a much better surface for painting than the cheaper, though sometimes the natural cream color of wallboard seems appropriate. In dens, camps, or where the battening has been so elaborate as to imitate beams, the battens may be stained. The whole process, supposing the room to be rectangular and the battening quite plain, costs from 7 cents to 8 cents a square foot. If the room has unusual alcoves or angles, or if the design for battening is elaborate, the cost may be a few cents more.

A wallboard ceiling may follow any number of attractive paneling designs. The simple bedroom ceiling of wallboard is usually held in place by as

(*Continued on page* 80)

HYACINTHS THAT NEVER SEE THE SOIL

Photographs by Dr. E. Bade



A jar of water, a bulb and a paper cone—the three essentials for hyacinth growing without soil

The final result is as perfect a flower head as could be produced under average soil-growing conditions



To protect the delicate roots from light a paper cylinder is slipped down over the jar





By the time the roots have extended to the bottom of the jar the flower buds are in evidence



Roots and top growth soon develop. At the left the cone is slightly lifted by the stalk



As the root growth increases the flower stalk lengthens and gradual expansion of the buds is noticeable

THE GARDEN THAT GROWS *in the* HOUSE

Bridging the Gap Between the Last Outdoor Flowers of Autumn and the First Ones of Spring—Primary Principles and Requirements Which Make for Success

D. R. EDSON

THE pleasure a garden may give is not determined by its size. In fact, one not infrequently comes across instances which seem to indicate that the pleasure is rather in inverse ratio to the size.

If this is true concerning gardens out-of-doors, it is assuredly so of the garden in the house. A single geranium in a red pot in the window in December holds as much of that elusive spirit which is the real essence of gardening as does the largest bed full of them on the summer lawn. This is partly, of course, because a symbol can mean as much as the thing itself. A winter garden has not only its own charm to recommend it, but it gives added pleasure because of the thing for which it stands; it is the thread of life and beauty which brings the last flowers of the fall to the first of the spring.

First Principles of Indoor Gardening

But while the indoor garden may stand as the symbol of our wider interest outdoors, its management, from the practical point of view, is an entirely different thing. The gardener who for the first time undertakes a winter window garden must run plump up against a number of things which he would never have surmised from his experience with gardening outdoors, but total ignorance of which would quickly get him into trouble.

In the first place, gardening indoors is a very much more artificial thing than even the most intensive form of outdoor gardening. The fact that it is more artificial does not mean in the least that it may not afford just as much pleasure; but it does mean that the gardener must assume a higher degree of responsibility. He has to assume charge of the weather and the temperature, and have an intimate knowledge not only of every individual plant and what it is doing, but quite literally of every plant and almost every leaf. Here is the active test of whether or not the gardener is a real lover of plants. He may put up with the work he has to do out-of-doors merely for the sake of the results to be had. And, if things go well, he may get along fairly well by acting merely as the helmsman, and letting the sun and the rain, the air and the soil, do their respective unsupervised stints toward producing the results he is after. Indoors, however, he must take charge of all these things himself; and when he fails to think of a thing, or does not know how to provide for it, his little plants will suffer directly.

One of the first things the new indoor gardener has to learn is that the soil he is to use must be very much finer and richer than he would ordinarily use in his garden work outdoors. Plants growing in the open ground have many times more space in which to get their food than when they are growing in a pot or window box. The soil used for indoor work must, therefore, be made very rich. That may be put down as the first requirement.

Soil Texture and Drainage

In addition to being rich, the soil must be very porous. In the open ground, the plant has every opportunity to adapt itself to conditions. If the soil is dry near the surface, it can send its roots down after moisture. Not so in the case of the indoor garden. In pots, boxes or even benches, there is only a little soil available for the plants, and they must make the best of it as they find it. An even degree of moisture, keeping the soil saturated to about 50 per cent of its water holding capacity, is one of the main factors of good growth. So the soil should be of such a texture that the surplus water will pass through it as rapidly as possible, while as much water as possible may be absorbed and held in condition for the feeding roots to make use of.

If the beginner wishes to make up his own soil, a very satisfactory formula consists of good garden loam, commercial humus, and sifted, well rotted manure mixed in equal parts. Or, where humus or manure may not be available, fresh garden loam, sifted leaf mold or chip dirt, in about equal parts, or a little more of the loam if it is light and sandy, will be good with a small handful of fine bone flour mixed through the whole for each peck of the mixture. This will contain an abundance of plant food, will absorb and retain a large percentage of water, and will enable any surplus moisture to pass through readily. Furthermore, it will not tend to pack or cake when watered, so that the surface will remain open and admit air freely to the roots.

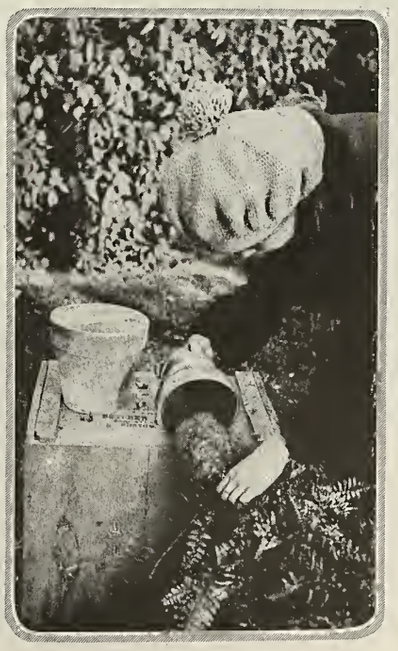
But good drainage does not depend altogether upon the soil; there must be a ready outlet for the surplus water after it has passed through the soil. Therefore, in all large pots—say over 3″ in diameter—and in window boxes, jardinieres and benches, it is highly important to have a layer of drainage material of some sort under the soil. In the case of pots or bulb pans, this is usually called "crocking the pots," and consists in putting in the bottom of the receptacle a few pieces of broken pot, small cinders, or similar material that cannot get washed down and wedged in the hole, as would likely be the case were it filled with soil alone. If you have used leaf mold, the coarse material which remains after it has been put through a sieve is good for drainage.



A well designed and built shelf has a tight coping to retain sand and surplus water



Broken crocks or oyster shells in the bottom of the pot make for adequate drainage



By tapping the pot on the edge of a table or box the root ball can be turned out intact

Adequate Light Necessary

If you have frames, a conservatory or small greenhouse available, there will be plenty of light. But in the case of the garden in the house, light is one of the serious problems. Most plants will live near any window; but to live their best, and to bloom their best, direct sunshine for at least part of the day is desirable in most cases. Plants that have begun to flower, however, may often be kept in bloom for a much longer period by putting them where the light is somewhat subdued. So shift your plants if they are in pots, so that they all get some of the direct sunshine occasionally.

Equally important with light is the supply of fresh air. Plants will suffer for the want of this as quickly as will human beings—and they cannot go out for a walk to get some when they need it! If possible, the arrangements for getting fresh air should be made so that the plants do not have to be exposed to any direct draft. This is sometimes difficult if they happen to be in the only window in the room. As to just how often or how much fresh air should be given, that depends upon several conditions. Usually some air should be given on every bright day, even in quite cold weather. It is not necessary or even desirable to open the windows wide, or to take the covers entirely off the frames. All that is wanted is an opening wide enough to permit the gradual changing or renewing of the atmosphere in the room.

The Problem of Moisture

"Here at least," thinks the beginner at indoor gardening, who may have grown somewhat discouraged over the prospect of having to regulate carefully everything mentioned so far, "Here at least is something easy; surely it is a simple enough matter to pour water on my plants often enough to keep them nicely moist. I can do it regularly every day if I have to."

But, unfortunately, it is not all as simple as that. During the winter months it is not possible

(*Continued on page* 76)

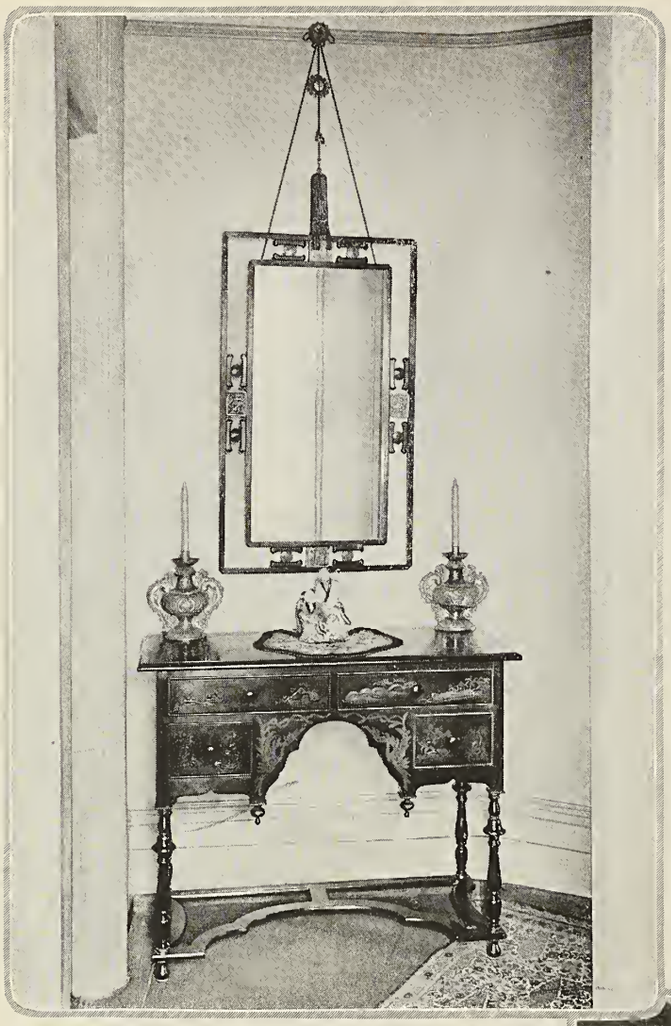
HOSPITABLE HALLS

A Footnote on How a Hall Stamps the Character of the House and Typifies Its Hospitality

THE hall is the handshake of the house. You judge a friend by his grip, you judge a house by its hall. Consequently no other part of the house demands such careful consideration. Even the smallest hallway can be given personality. The choice of suitable furniture for it is the test of good taste.

The average hall needs but little furniture. Its essentials are a small table, a chair and a mirror. From this meager beginning it can be elaborated according to its size and character.

Since a hall is a passageway, there should be no obstructing furniture. And since it is a place in which strangers are received, the furniture and decorations should be formal to a degree. This is not to say that they should be forbidding. A cold or dark hallway will give an impression of gloom that no amount of cheer beyond can entirely dispel, because the hall is the first impression of the house one gets. It sets a standard of hospitality, and this standard will be established by the sort of house it is and the sort of people who live in it. The country house hall should be inviting, the hall of the city house should present the invisible barrier of formality.



Maugans

A grouping of table and mirror at the end of a hall "breaks" the distance. Black lacquer, silver lamps and a mirror in black glass frame are here. H. F. Huber, decorator



In a country house hall a Welsh dresser can take the place of the ubiquitous table and adds a distinct note of individuality. W. Lawrence Bottomley was the architect



Even in an apartment hall the atmosphere of hospitality can be established. The English sofa and pictures used in this case give an air of comfort. H. F. Huber, decorator

TRAILING *the* CHINESE RUG

The Tale of a Wild Search Through Manhattan and of the Scotchman Who Beat the Game

CLIFFORD POPPLETON

IT MAY be that you will never want a Chinese rug as achingly as we did, and if you feel quite sure of your own power of restraint it will be all right to glance hurriedly through this simple narrative; but don't say afterwards, if you weaken, that you were lured on and ate the apple (I mean bought the rug) because a serpentine article tempted you.

Let it be clearly understood before we go a step further that Chinese rugs are *the* thing in New York just now. Why, I do not know, but that they are is plain as a pike-staff; the Fifth Avenue stores are mandarinesque to a degree.

Tardily discovering this some three weeks after the Vanderfeller boys had bought theirs, Marmalade firmly stated that we simply had to have an antique Chinese rug. Knowing something about the price per square inch of these articles I asked him if he was going to sell out his Bethlehem Steel, but he is the sort of Scotsman you cannot put off, and it was with compassion in my heart that I accompanied him on that memorable day when he set out, with one hundred and two dollars in his pocket, to purchase an antique Chinese rug.

WHILE he was cranking up our little jigger I went back into the house to fetch a red volume that had something in it about rugs and carpets. Taking advantage of his period of inactivity while we were crossing the river on the ferry at Fort Lee I read one paragraph aloud.

"The soul of the apartment is the carpet. From it are deduced not only the hues but the forms of all objects incumbent. A judge at common law may be an ordinary man; a *good* judge of a carpet *must be* a genius. Yet we have heard discoursing of carpets with the air 'd'un mouton qui rêve,' fellows who should not and who could not be entrusted with the management of their own moustaches."

"Fudge," said Marmalade.

"That's Poe you're fudging."

"I thought as much. Didn't he say also that the Chinese and most of the eastern races had, touching internal decoration, a 'warm but inappropriate fancy'?"

"Yes, but no one knew anything about Chinese rugs then, or for half a century after; they couldn't see China for Persia."

"He ought to have been above the general ignorance to lay down the law. Anyway, I know the sort of rug I want."

"You know what you like, don't you, Marmalade?" The *cliché* is the chief staple of his conversation, and I always supply him with one when he runs short.

He listened to the voice of reason sufficiently, however, to stop at the 42nd Street library and permit me to read to him a paragraph out of another book:

"The alleged antique rug may have been treated with lemon juice and oxalic acid, for example, to change its flaring reds into old shades, or with coffee to give it the yellow of years. Its lustre may be born of glycerine. Its hues have perhaps been dulled by smoke. It may have been buried in the ground and then renovated, sandpapered back and front to give it the thinness of old age, and for the sheer decrepitude of an almost sacred antique, hammered and combed at the sides and ends and casual spots on the surface."

He dismissed that with a shrug; he said we should go to a good store where they would treat us right, and I contented myself with the remark that they probably *would* do their level best *to* us, if not *for* us.. He looked a bit odd, but said nothing.

FIRST we tackled one of the Fifth Avenue department stores.

"Chinese rugs, yes sir, come this way; about what size?"

Marmalade turned to me. When we two bachelors built that bungalow up on the New Jersey bank of the Hudson I had done all the fiddling with the dimensions of the rooms.

"What size do we want for the den?"

I told him to get a good big one; you cannot have too much of an antique Chinese rug.

"Do you think," he muttered, "that it will . . . "

"You are willing to spend all of that hundred and two, aren't you? Dash it, the settee cost me a hundred and fifteen."

Well, he told the salesman to show him some large ones, whereupon we were solemnly conducted across the floor to where a beautiful specimen was hanging on the wall; an odd size, it seemed, twelve by seven. The ground was coral, and the blue border had butterflies alternating with blossoms upon it. In the centre was a big floral medallion surrounded by clouds. Marmalade whispered to me that as it was an odd size we might work him down a bit.

"Now is this a genuine antique Chinese rug?" He asked the question rather severely; the salesman could tell at a glance he was not to be trifled with.

"Surely, it is accredited to the period of China Ching. Certainly not later than 1830."

"That is a very peculiar blue in the border."

"Yes, that is robin's egg blue, very rare."

"The rug is such an odd size that I don't know whether we could use it. What is the least you would let it go for?"

"Mr. Simpkins."

Our salesman called over an old man, the buyer very likely, and the two conferred for a moment.

"The price is reduced to $1,600."

I am bound to say that Marmalade took his medicine like a man; he blew his nose very sonorously, and then he stepped forward and felt the texture of the rug, doubling up a corner. He appealed to me and I said loudly that I didn't see how a rug of those proportions could possibly look well in the blue room; I felt this was the least I could do in chivalry to a fellow knight.

Going down in the elevator Marmalade said that the rent of the stores in this section was high.

AT ANOTHER place we were shown a twelve-by-nine Chinese rug for $750, and at another a little thing about four by two feet six inches for one hundred and seventy-five; whereupon we felt it necessary to stay ourselves with a thumping good luncheon and strong black coffees. I suppose Marmalade must have got his idea out of the coffee cup, because he certainly could never have thought of anything so brainy in an unstimulated condition.

"Why shouldn't I get one of those odd Chinese designs in an American-made rug? After all, it's the design I'm after."

"A copy, eh?"

"Yes, a good copy."

"You won't get the soft tones, and it won't be supple."

"Never mind, we must get what we can afford."

Away we went again. The first store showed us a rug with an alleged Chinese design that was no more Chinese than my hat, and the second one said indignantly that they had none but the genuwine and never would have, but the third was a regular fellow.

Marmalade made his wishes very clear to the salesman.

"You know the very strange patterns that those real old Chinese rugs have, don't you?"

"Yes."

"Well, I want a rug with one of those patterns in it, but I don't want the genuine thing, it's too expensive. I'm saving my money for a steam yacht; what I want is a cheap copy that will talk pidgin to all but the rug sharps."

The fellow grinned and took us to a nine-by-twelve rug with a most satisfactorily strange pattern that could never have been devised by any but a pig-tailed head.

"Seventy-five," said he.

"Seventy-five what?" asked Marmalade suspiciously, "thousands or dollars?" You can pull the leg of a Scotsman once only.

"Dollars," laughed the salesman, "seventy-five dollars."

We both looked at it for some minutes, and we felt it. The coloring was not as soft as the real thing, and it was a rug to roll, not fold, like the supple originals will; but it was indubitably the sort of design we wanted. It had a light apricot ground with flying bats all over it, symbols of happiness.

(*Continued on page* 72)



December THE GARDENER'S KALENDAR Twelfth Month



The proper way to store celery is to cover it well with dry leaves held in place by board shutters



Tender vines should be protected through the winter with straw or burlap coverings tied in place



Heavy snow should be knocked from the evergreen branches



Tap the tomatoes when in bloom to help pollenization



The staking of some greenhouse plants is necessary



Trenching the garden helps in the fight against pests

SUNDAY	30. All tools should be put away for the winter. Before storing them, they should be properly cleaned with kerosene, and the hard steel tools should be given a coat of cheap vaseline.	2. Cucumbers and tomatoes under glass must be artificially fertilized with a camel's hair brush to transfer the pollen. Mulching is necessary when white roots show outside the hill.	9. What about growing some good varieties on your old fruit trees? Grafting will accomplish it. This is the proper time to gather the scions, and they should be buried out of doors until spring.	16. Bulb plantings of all kinds should be thoroughly mulched after the ground is crusted by freezing. If applied early, mulching promotes growth and causes injury by late frosts in the spring.	23. Some sort of covering is necessary for the coldframes, if you would be successful. Salt hay or leaves can be used. Straw mats are very good. Waterproof canvas mats are the best.
MONDAY	31. Do not neglect to shake the snow from evergreens, especially after heavy storms. Such snow causes untold damage if neglected, and it is very easy to take a rake and remove it.	3. Beans and cauliflower may be had all winter in the greenhouse by successional sowings about three weeks apart. The beans are sown in the benches; cauliflower in seed beds.	10. Lettuce is one of the best crops for the frames. Sow it in small quantities three weeks apart in order to insure a constant supply. Big Boston and May King are good sorts for this sowing under glass.	17. Why not grow some chicory in your greenhouse? This delicious salad plant is easily cultivated. It can be grown under benches from mature roots and must be kept in the dark.	24. This is an excellent time to move large trees. The trees should be dug with a good-sized ball of earth and allowed to freeze solid before attempting to remove them. This applies to deciduous sorts.
TUESDAY	*Deep on the convent-roof the snows* *Are sparkling to the moon:* *My breath to heaven like vapor goes:* *May my soul follow soon!* *The shadows of the convent-towers* *Slant down the snowy sward,* *Still creeping with the creeping hours* *That lead me to my Lord:* *Make Thou my spirit pure and clear* *As are the frosty skies,* *Or this first snowdrop of the year* *That in my bosom lies.* *—Tennyson.*	4. Why not make use of the space underneath the benches in the greenhouse? Rhubarb, asparagus and mushrooms are only a few of the possibilities. This space certainly should not be wasted.	11. Pansies, calochortus, ixia and other slightly tender bulbs and plants can be wintered outdoors if they are thoroughly covered with 1′ or so of leaves, which must be shaken up occasionally.	18. Anemones, incarvillea, anchusa and other tender perennial plants are best protected during winter by mounded sand over them. It is not advisable to apply this until now, as early covering starts growth.	25. *Christmas Day.* Why not make a skating rink out of the tennis court? A few boards on the side will hold the water, which is all that is needed. Tar can be used to make the joints watertight.
WEDNESDAY		5. Any pruning operations that are being considered on a large scale, where hardy trees are involved, can be done during the winter. It is always advisable to paint the large wounds with waterproof paint.	12. Dormant fruit canes and trees in the greenhouse should be thoroughly cleaned. Remove loose bark and paint with strong insecticide, such as wood alcohol. All woodwork painting should be done.	19. Pot plants in the greenhouse, such as cyclamen, primula, schizanthus, etc., should be fed freely rather than potted frequently, as their chief beauty lies in a well-developed plant in a small pot.	26. Don't be afraid to top dress your lawns with good manure, as it will result in a healthy growth of grass which will choke out the weeds rather than encourage them. Get this on before snow flies.
THURSDAY	**This Kalendar of the gardener's labors is aimed as a reminder for undertaking all his tasks in season. It is fitted to the latitude of the Middle States, but its service should be available for the whole country if it be remembered that for every one hundred miles north or south there is a difference of from five to seven days later or earlier in performing garden operations. The dates given are, of course, for an average season.**	6. Chrysanthemum stock plants should be placed in a coldframe or some similar place where they can be kept very cool. Care should be taken that the plants are properly labeled when lifted.	13. A collar of tar paper will protect your fruit trees from being gnawed by rabbits, field mice and other rodents. In summer it also protects them from borers if placed about 4 inches in the ground.	20. Sweet peas in the greenhouse should be fed freely. Mildew and aphis are usually the result of too warm a place. Flowers of sulphur applied to the outside of the plants will cure mildew.	27. Dahlia sticks, small plant trellises, rose arbors and other garden accessories should be painted. Any climbing plants can be removed from trellises or arbors now with the minimum of breakage.
FRIDAY		7. Ornamental grasses, such as eulalia, arundo, etc., are inflammable, and can now be cut and burned, especially where they are near buildings. Also keep leaves raked away from the base of buildings.	14. Don't neglect spraying for San José, oyster shell and other scale. Japan quince, evonymus, climbing roses—in fact, all smooth-barked shrubs should be looked after, as all are susceptible.	21. Never, under any circumstances, pot a plant in a dirty flower-pot. All pots should be thoroughly washed and dried before using. Always place sufficient drainage in the bottom of the pot.	28. Garden furniture should be put away for the winter. Most of it is lightly constructed and will not stand staying out during winter. Even rustic furniture will keep better if stored.
SATURDAY	1. Insects of all kinds thrive in the greenhouse when plenty of fire heat is used. Preventive measures are best. Spray weekly with a mild solution of tobacco or kerosene emulsion.	8. Bulb forcing in the greenhouse can be started now. Paper Whites are the earliest narcissi. French grown golden spurs and single tulips are also seasonable. Freesias, lilies, hyacinths can be forced.	15. Outside grapes should be pruned now in preference to spring. This eliminates the danger of harmful bleeding. Bear in mind that grapes fruit on new wood and heavy pruning is essential.	22. All kinds of hard wooded plants, such as lilac, wistaria, deutzia, etc., can now be forced into flower. They should not be subjected to intense heat at the start, and frequent sprayings are necessary.	29. This is an excellent time to prepare walks or to rebuild those which are unsatisfactory. Coarse cinders as a base, steam cinders, blue stone and slag screenings are the most common materials used.



A salt hay covering will protect the celery until you are able to store it



The space under the benches is good for forcing bulbs

All litter that might harbor pests should be piled up and burned




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Silver-mounted Crystal
(*Illustrated*)

(6) Dinner Goblets, Webb's English Rock Crystal; open-stock; doz.— $33.60

(7) Iced Tea or High-ball Glasses, English Crystal, with three-letter silver Monogram; doz. $42.75

(8) Tall Cocktail Glasses, with cock inlaid in sterling silver; doz.— $20.00

(9) Service Plates, bands etched in heavy silver; doz.— $98.00

Oyster or Soup Plates (including cocktail inners); doz.— $107.00

(10) Sherbet Glasses, half-inch band in deeply etched silver; doz.— $26.00

(11) Oyster or Soup Plates, plain silver band; doz.— $49.50

With decorated cocktail inners— $67.50

Three-letter Monogram, extra, $16.50.

Silver-mounted China
(*Illustrated*)

(12) Royal Worcester After-Dinner Cups and Saucers, sterling silver band and handle, doz.— $37.75

With three-letter Monogram, $54.25.

Celery Tray
Rock Crystal— $6.50
Others, $1.50 to $15.50.

Water Pitcher
Engraved Georgian— $3.50
Others, $1 to $27.

Vinegar and Oil Cruets
Old English Cutting— $3.75
Others up to $20.

Cracker and Cheese Dish
Silver Mounted Crystal— $5.00
Others up to $16.50.

Glass Service
60 pieces, Venetian Amber Optic; open-stock. Special at— $18.50
Others, $9 to $1,500.

Sherbet Glasses
Dainty Rock Crystal Pattern, per doz.— $5.75
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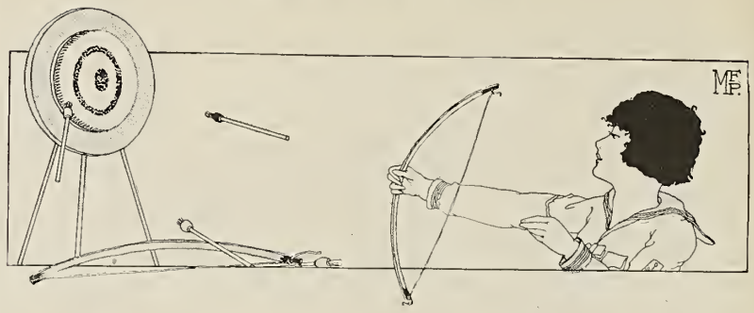
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(2150) *The Autocrat is a town car of wood, in bright colors. 12" long. $1*

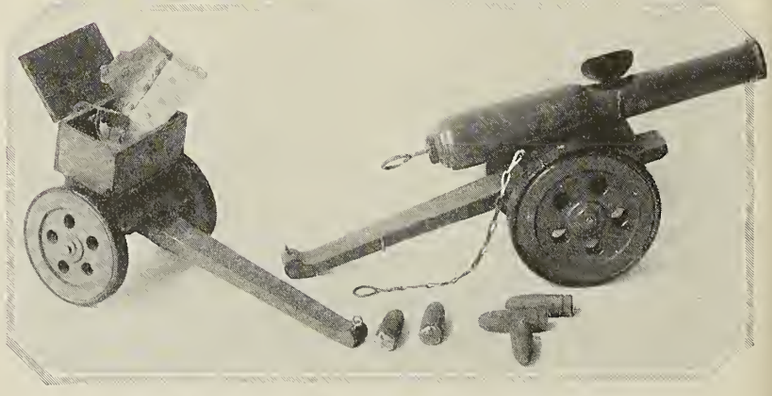


(2151) *A wooden cannon of entirely peaceful tendencies shoots only wooden bullets. Finished in colors, 13½" long. 50 cents*



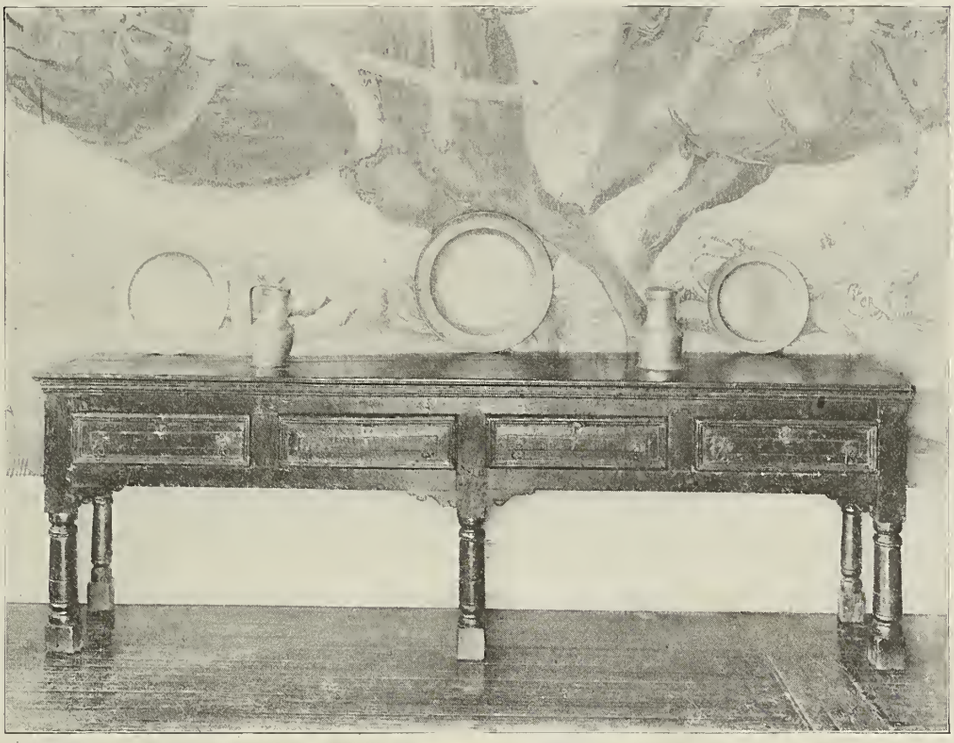
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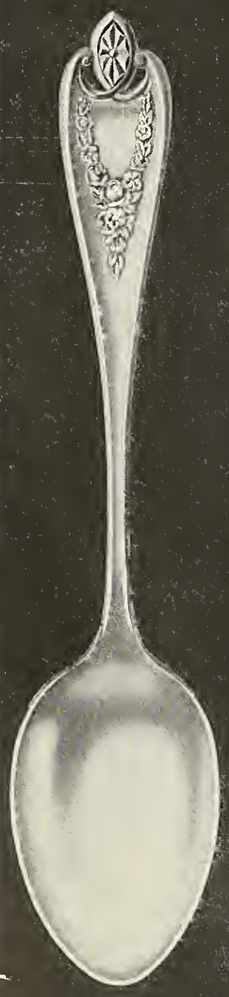
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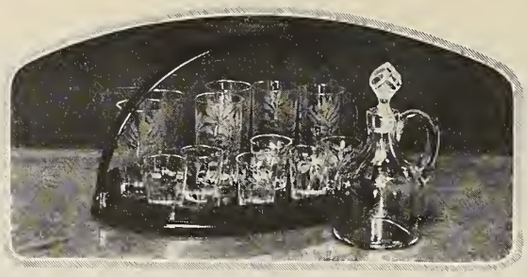
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Old Colony



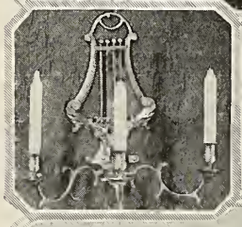
(2162) *Highball set, quart-size decanter, six highball glasses and six whiskey glasses, etched with either a rye or thistle design. $6.50*
(2163) *Mahogany tray with handle, 16½" x 11". $8*

Have You Thought of These?

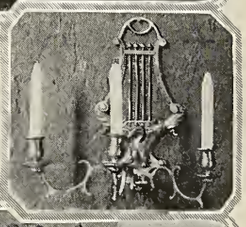
And of Page 30

(2164) *Solid brass candlesticks, 8" high, $2.95 a pair.* (2165) *Pottery bookends, $7.50.* (2166) *Black glass and brass smoking set, 5¼" x 8", glass base, four brass trays, alcohol lamp. $6.50*





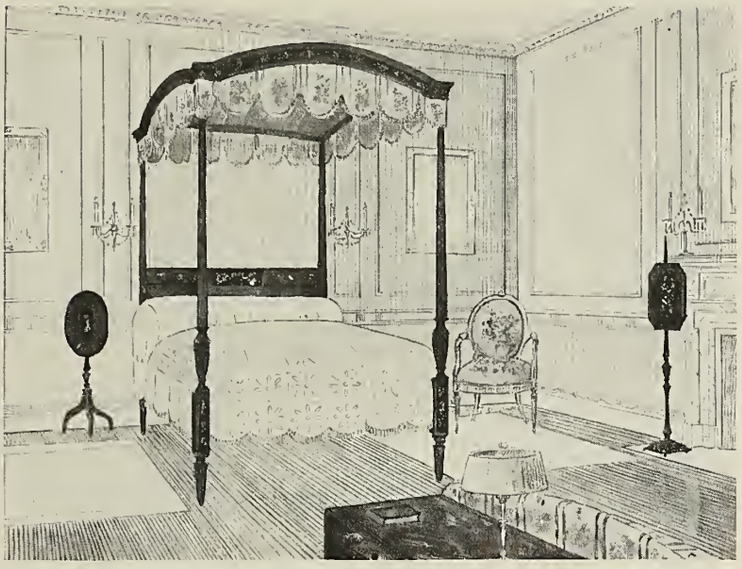
(2167) *Old-fashioned music sconces of solid brass. Each has three lights. 12" high, $12 pair*





(2168) *The best disposition of the omnipresent telephone is a small table made to fit. This is mahoganized, 32" x 20". Chair to match. $10 complete*

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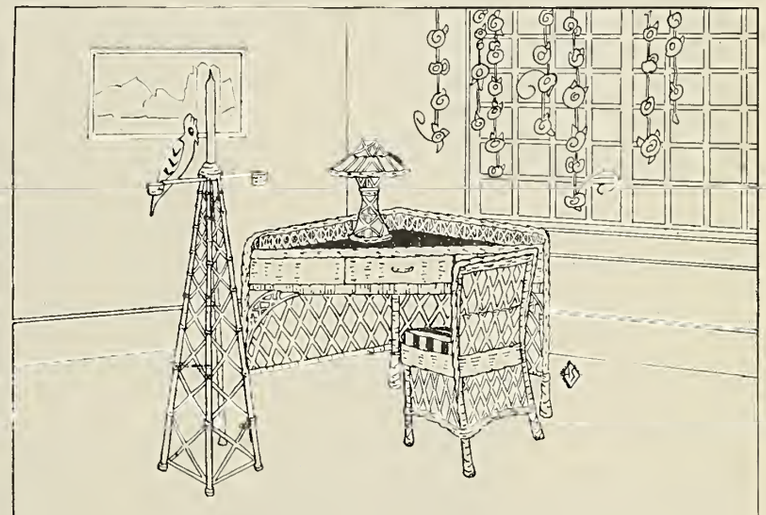
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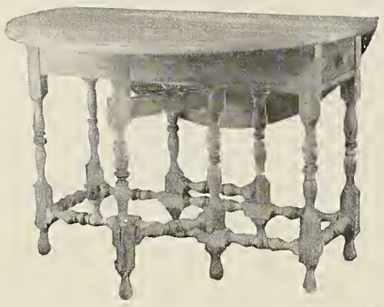
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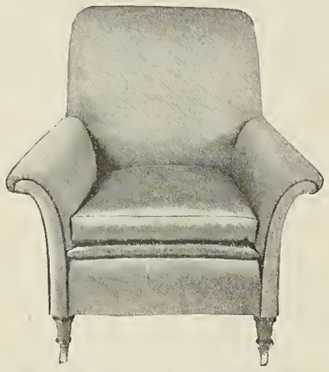
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How to Buy Wall Papers

(*Continued from page 43*)

among the big scenic decorations, are printed from the old, original hand-blocks that have been preserved through several generations.

Beautiful, large chintz patterns, exquisite toile de Jouy designs and hangings that show bird and flower motifs rendered in the manner characteristic of the old hand-painted decorations that were imported from China centuries ago are among the favored types. Many other historic sources have supplied inspiration for present-day wall paper designs, including old damasks and velvets, the gesso relief work of the Adam period, the old Spanish tooled and illuminated leathers, and Chinese lacquers.

Some of the most effective and interesting wall papers are of the modern school. All phases of this style are represented. There are bird and flower patterns that show the influence of Slavonic peasant art, designs charged with the barbaric Orientalism that was revealed in the costumes Leon Bakst created for the Ballet Russe and, newest of all, the Parisian drawings in the Japanese manner.

Cut-out Borders and Panel Decorations

Cut-out borders and narrow panel-borders used with comparatively simple sidewall papers have found favor because they meet many present-day requirements. In a room that needs a quiet wall without decided pattern this type of decoration solves the problem, for the cut-out border or panel-border relieves the wall of any sense of barrenness or lack of interest while the major portion of the wall surface is kept simple. The adaptability of these decorations to the conditions found in different rooms, making each room treatment individual, is a strong point in their favor. Cretonnes and printed linens can be had to match the wall paper borders in many instances, making it possible to harmonize the wall decorations, draperies and chair coverings by means of the same pattern and coloring.

The sidewall paper acts as a foil to enhance the effectiveness of the border. A few years ago this function of the sidewall was given undue importance and the sidewalls showed a poverty of design. This has been corrected and the sidewalls for use with these borders now have sufficient character though they do not compete for attention with the border.

The designs in border and panel decorations show the same style tendencies as the patterned papers that are intended for use without borders—the same historic and modern types of design.

In this general class are the elaborate panel treatments that comprise panel-filling, panel-border and stiling, the latter for use between, above and below the panels. Some panel treatments include pilasters and other decorative features.

Subdued Patterns

Wall papers that show patterns printed in quiet tones have been growing in favor very rapidly of late. The designs have sufficient character to enrich the wall without the help of a border and are so subdued that they make a quiet wall, do not reduce the apparent size of the room and are not assertive even when large in scale. They are often toned down with an over-print representing the weave of a fabric and with embossing in weave effect. Verdure patterns, chintz, tapestry and other textile designs are usually employed. A large percentage of these papers are thirty inches wide, a width that is being used more and more each season.

Specialized Papers

Where a plain or practically plain wall is desired one may choose from a great variety of wall papers in stipple effects, in blended tones, and in fabric weave effects. For use with these papers borders and panel-borders of excellent design may be had.

In addition to the fine scenic decorations that cover the entire wall and come in sets comprising many strips there are pictorial frieze decorations. The present-day pictorial frieze of the best kind is very different from its crude prototype of a few years ago. These friezes are well drawn and are made in subdued tones.

Japanese grass cloth has an interesting texture and forms an admirable background for furniture and pictures. It consists of a cloth woven from a vegetable fiber and mounted on a backing of paper. Grass cloth may be had either plain or printed in effective Japanese designs. The Japanese "leathers" are heavy papers with a pressed pattern or texture. Metal is combined with the coloring, producing many rich effects.

Flock papers are produced by printing in a size to which powdered wool or powdered silk floss is caused to adhere before the size dries. They have the appearance of velvet. Flock papers were among the earliest wall papers made in Europe. Some remarkably fine flock papers are made in this country.

Pressed papers having a pattern in relief and stamped gold papers made by the old process are among the less common types of fine wall paper.

Modern Processes

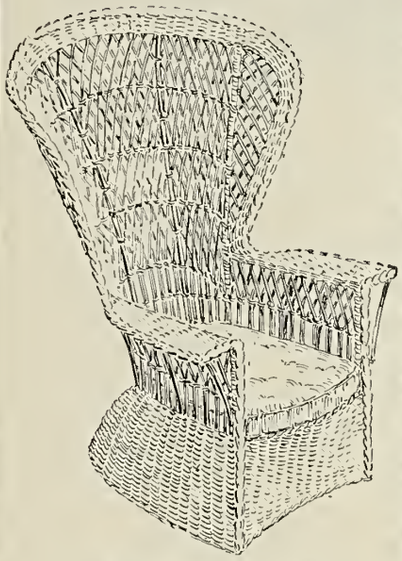
The manufacture of wall paper by machine printing has been greatly improved, particularly during the past few years owing to the development of the processes of overprinting and embossing which tone down the colorings and designs and give a sense of texture and body to the papers. Printing from engraved cylinders has also been developed and engraved papers are among the most pleasing because of their softness of tone. The making of wall papers thirty inches wide is a recent innovation which has met with approval. These wide papers have been growing in numbers and in favor from season to season.

The Hand-Block Process

Some of the finest wall papers are made today by the old hand-block process that has not changed in over a century and a half. An American firm recently produced a hand-printed wall paper containing one hundred and twenty colors, a notable achievement from an artistic standpoint as well as from that of craftsmanship. Reproductions of old Colonial wall papers have lately been made with such fidelity that the reproductions have been used in restoring the rooms in which the originals were found. One of these reproductions has been deemed worthy of a place in the permanent collection of the Metropolitan Museum of Art. Hand printing is not confined to the elaborate designs and colorings, however, for many beautiful papers are made by simple printings.



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A Suggestion For Christmas Gifts

useful and unique will be found in the above illustration. Give your friends something for the fireplace, a pair of andirons, a fender, old fire back, steel tongs for logs, hearth brush, fire tools, trivet, candlesticks, clock, reproduction of an old bed warmer or chestnut roaster.

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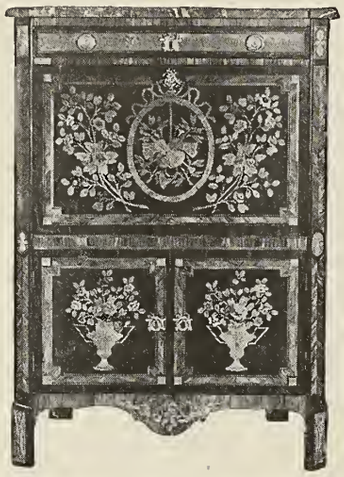
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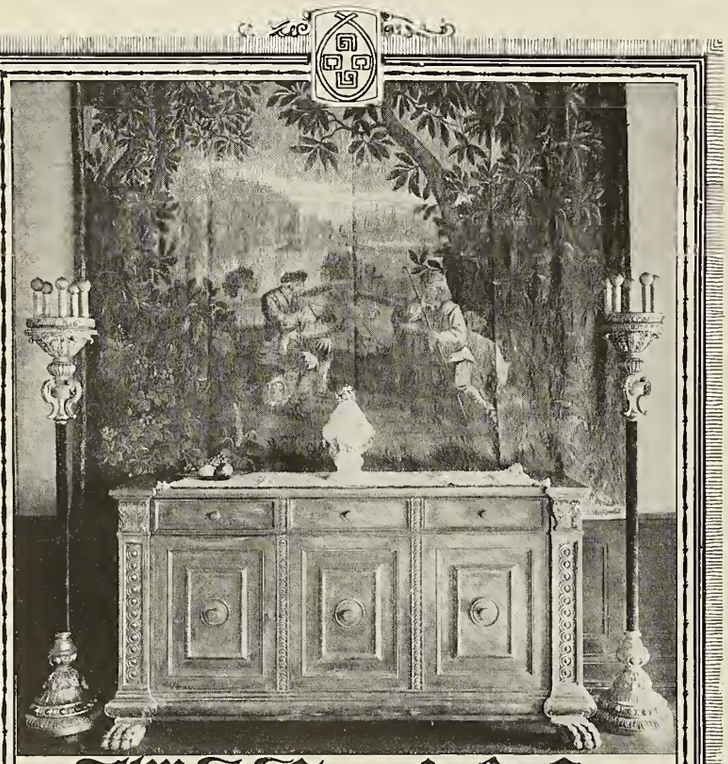
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An Early Philadelphia Christmas

(*Continued from page 20*)

handleless cups from China. Cakes were there, homemade, with raisins, almonds and figs from the warehouses on Dock and Front Streets, that stored all the spices and all the romantic things the ships brought in from the Orient.

A GREAT spray of mistletoe hung in brazen evidence and was not ignored. A strange medley of stiff courtliness and romping informality prevailed, or would have seemed to prevail to our eyes, could we have stood on the stairs above those curled and powdered heads and watched the gay crowd shift and change. The rooms furnished a perfect background, as our rooms of today so seldom do, for the colorful lustre of beautiful costumes, the fresh pink tints of smiling faces and the rounded whiteness of bare arms and fair necks. A thin mist of flying powder, sifting through the candle light, perfume and the fragrance of crushed flowers, rose and mingled with the heady steam of the punch. The constant roar of laughing chatter, clink of gold lost or won, and the tap, tapping of little hurrying heels on the wooden floor, created quite a maddening din.

The gathering broke up in time for early supper, five being the hour in many of the homes. Some would attend dancing parties or balls in the evening, where it was customary in many houses of fashion to commence dancing at nine. At eleven an elaborate supper of such meats as turkey, fowls, pheasant and tongues with desserts of every sort imaginable would be indulged in, at elaborately decked, large tables set in the dining room. It is to be mildly wondered when these well-fed guests could find an opportunity to take part in the dancing, which frequently went on until twelve o'clock or later.

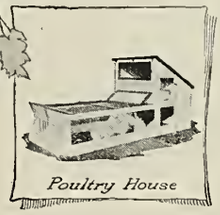
IN its minor points, Christmas of today in Philadelphia might be quite different from Christmas in Philadelphia one hundred and twenty-five years ago, but in essentials they are quite alike. In those days the houses were without heat, without the softly flooding light of electricity that eliminates the enveloping shadows, and without water and gas. What endless hard work entertaining must have been, when the servant problem, though perhaps less knotty than we find it today, still existed, as the letters and diaries of the times clearly tell us.

The City of Brotherly Love, like its sister cities of the times, wore a more beautiful air than it does today. Ah, hold not up your hands in pious horror, you to whom progress means beauty everywhere! Can it be that that colossal, restless heap of building material called the Public Buildings, seems to possess to you more charm and gives to your eye more pleasure than the delightful spreading wings of the Pennsylvania Hospital? Is there any church lovelier than old Christ Church, or any recent notable building half as compelling in fineness as those built in the earlier days? A little red brick city of quiet, consistent charm, a city whose older streets have one dominating note of color and the slight irregularity of form that gives variety. It remains even today one of the few great cities where it is not hard, on some of the little side streets, to conjure up the shapes of long ago. The setting is all there. Remove the restless trolleys that shriek so relentlessly up one street and down another, and you have it much as it was and has been for the past century or more. A blessing upon its sleepiness; may it never wake up to the constant upheaval of perpetual change!



The residence of Robert Morris, which still stands, preserves the atmosphere of the old days in its simple Georgian architecture

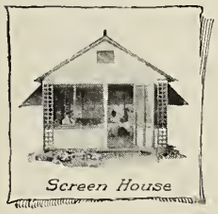




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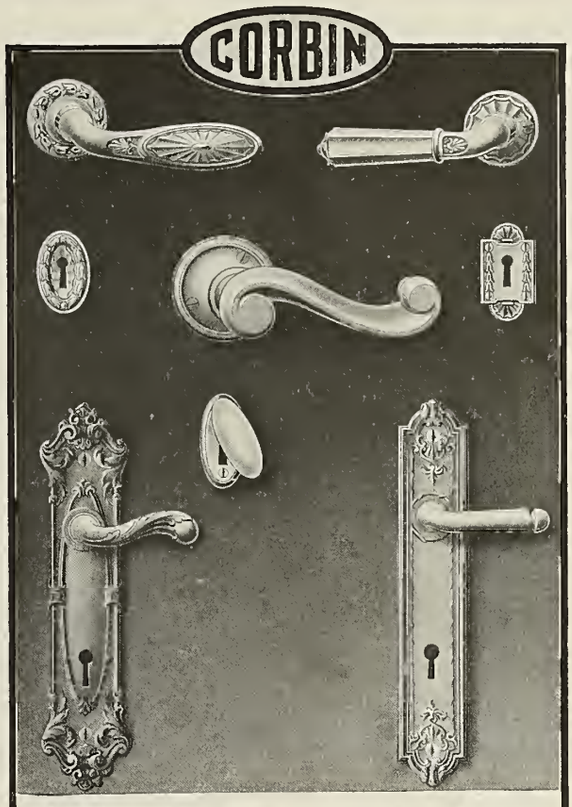


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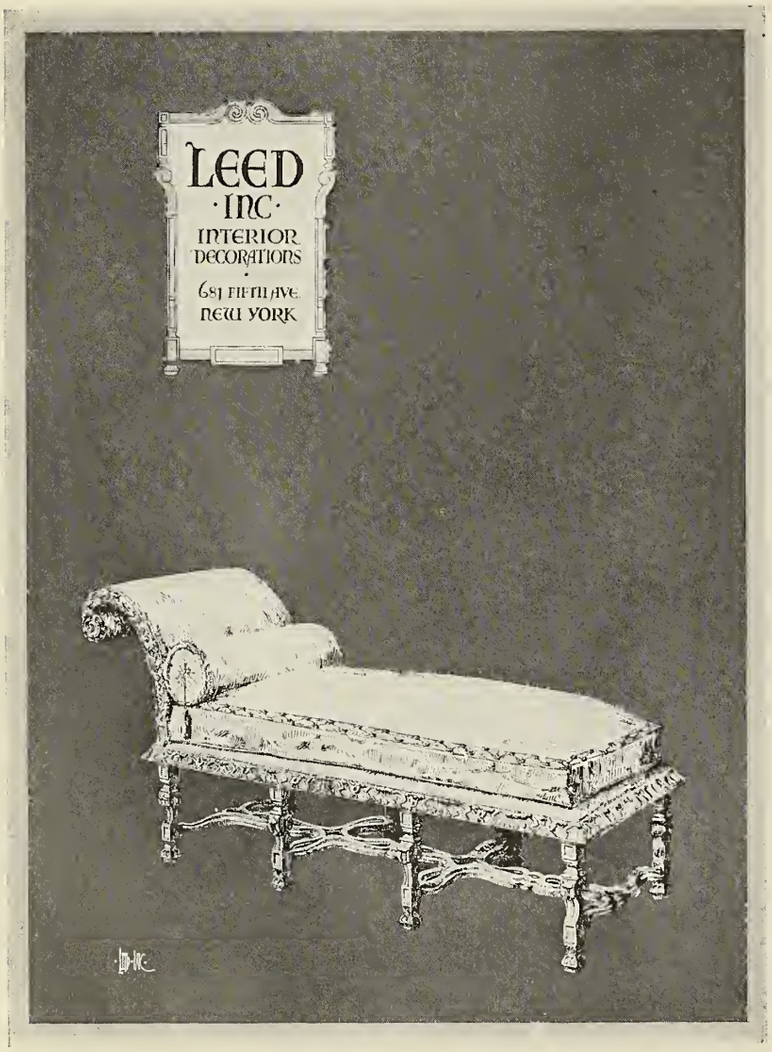
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Conscripting the Greenhouse

(*Continued from page* 51)

instead of masquerading as a luxury. Tomato seeds are sown in pans, and when large enough to handle are placed in 2″ pots, from which, when well rooted, they are transferred into 4″ pots. Once thoroughly rooted in these pots, they are given their final shift, either into large pots of 12″ size or into the benches. The best method is to plant them in hills, composed of about three shovelfuls of compost, added to occasionally as the plants require more food, a need which will be made apparent by the condition of the plant and the roots.

For supporting tomatoes light stakes of metal or bamboo are generally used, or wire stretches if they are to be grown along the roof. All lateral growths should be pinched out and the foliage cut away slightly to help ripen the fruit after it is formed. To facilitate "setting," the canes should be tapped gently several times on bright days; this will usually cause the pollen to fly sufficiently, but during periods of dark, dull weather, it is safer to gather the pollen in a spoon or other receptacle. This is done by holding the spoon under the flower, which should be tapped gently. When sufficient has been gathered, the flowers may be dipped in the pollen, or it can be transferred by means of a camel's hair brush. This matter is very important, for without perfect cross-fertilization a very small crop and very inferior fruit will result. All flabby, malformed fruits are caused by improper fertilization. Good dependable varieties are First and Best, The Don and Stirling Castle.

Cucumbers and Others

Cucumbers are grown under practically the same conditions as tomatoes. Hills are preferable to other methods, and the fertilization of the flowers must be attended to religiously, or the cucumbers will be curled up and spindling. The greenhouse cucumber when well grown should be from 12″ to 18″ long, and perfectly symmetrical. Any of the English forcing varieties can be grown—such as Telegraph, Duke of Edinburgh or our own well-known White Spine. Cucumbers delight in bottom heat, and it is advisable to box in the space underneath the benches.

Egg-plant and peppers are both handled in like manner. The seeds are sown in pans, and when large enough to handle are transferred into 2″ pots, from which they are later removed to 4″ pots. They can either be grown in benches or transferred into 8″ pots, but the latter arrangement is preferable because only a few plants are necessary, and the pots are more easily handled, thus providing for better management of the bench space.

Spinach—either the broad-leaved or the New Zealand—can be grown to a wonderful degree of perfection in the greenhouse. The seeds are sown directly in the benches, the broad-leaved in drills about 12″ apart, and the New Zealand in hills about 15″ apart. For the broad-leaved type successional sowings every four weeks will give a continuous supply; one sowing is all that is necessary for the New Zealand spinach, as it can be cut at any time. Frequent sprayings, plenty of plant food in the soil and regular feedings with liquid manures when the crop has exhausted the available plant food are practically the only requirements.

Radishes are a "catch" crop, and no bench space need be allotted to them, for it is possible to get all the radishes any family could possibly use by sowing them in between the other crops. They will then be out of the way before they interfere with the more important vegetables.

Cauliflower seed is expensive and should not be wasted. The best method of sowing is to use a 6″ pot or pan, and scatter a few seeds thinly; this will give enough seedlings for a single planting, and will also lessen the tendency of "damping off." If this is practiced at intervals of about three weeks, a continuous supply will be the result.

The young seedlings are potted when large enough to handle. When they are established in the pots, they can be benched if bench space is available; if not, they can be re-potted in 4″ pots, while getting space ready for them. Good soil is an absolute necessity; if your soil lacks plant food, fork some good manure into the benches, and in any case feed freely with liquid manures when the plants start to develop heads. Any of the early varieties may be used, such as Early Erfurt or Early Snowball.

When sufficient headroom is available, peas are certainly worth attention under glass. A house without benches might be used for this purpose. The peas should be sown in drills exactly as is done out of doors, using varieties of medium height, supported with low poultry wire. Where peas are sown in benches, the rows should be crosswise of the bench to facilitate handling.

Good soil is the most important factor in producing good peas; liquid feedings after the pods are formed is advisable, and frequent sprayings are also to be recommended, as peas delight in a cool, moist atmosphere. Use any of the early types; if you lack headroom for the varieties of medium height, use the dwarf varieties. Sowings made about three weeks apart will assure a good supply.

Beets and carrots are sown directly into the benches; the drills are made across the benches and about 12″ apart. Sowings should be made in small quantities about every three or four weeks, using forcing varieties—which are listed in any good catalog—and rich soil. The plants must be thinned out to about 2″ apart when they are developed enough. Regular sprayings on bright days are necessary.

Good lettuce under glass is as much the usual thing as is poor lettuce in an amateur's garden in midsummer. The seeds are sown in pans at three-week intervals, and the young seedlings potted or dibbled into boxes. When large enough to handle, they are planted in the benches about 1″ apart. Frequent sprayings are advisable, but must be discontinued when the plants are "headed up," or the overhead moisture will cause them to rot. Never let them get bone dry at the roots, however. May King, Big Boston and Ideal are good varieties.

Salad Plants and Delicacies

Water cress, onions, parsley, chervil cress and tarragon can all be grown for salads or eating greens. Onions, chervil and cress are sown at three-week intervals in drills 6″ apart. Water cress is sown in a well prepared bed, and when the seedlings have started they may be thinned out to 6″ centers. There should be a covering of about 1″ of sand to offset the necessary watering twice daily. Parsley is thinly sown in drills about 1″ apart, and but one sowing is needed. It should not be thinned later.

The space underneath the benches is valuable and can be put to no better purpose than growing mushrooms. The spawn is planted in the beds of prepared stable manure about 4″ apart in pieces about the size of an egg. A moist, even condition is advisable, and a covering of about 1″ of sifted soil will help conserve the moisture. This should be added immediately after spawning, and the mushrooms should appear in from five to six weeks' time.

Rhubarb and asparagus are grown by the same method. Old stools are brought

(*Continued on page* 72)



Japanese Water Plant

This beautiful table plant with velvety green leaves on purple stems—as pretty as flowers—grows for a year or two in a dish of water. Mail your order now (deposit unnecessary) so that we may notify you when tubers come from Japan in March. Prices 60 cents and 85 cents each, postpaid, accompanied by directions for growing.

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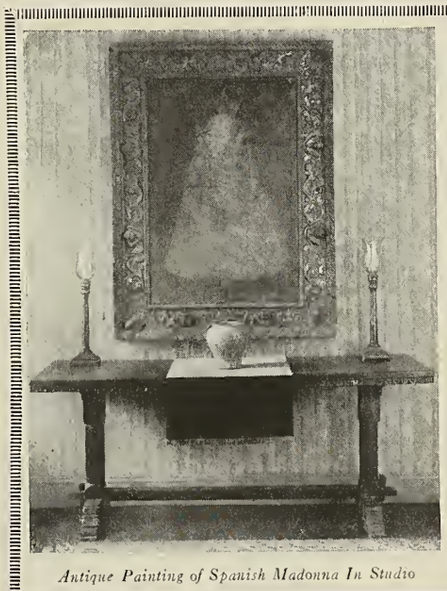
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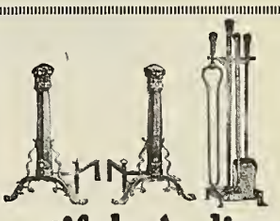
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Conscripting the Greenhouse

(Continued from page 70)

into the greenhouse and planted in beds underneath the benches; any good soil will answer the purpose, or the spent manure from an old mushroom bed may be used to keep the roots moist until growth shows that they are active. Then frequent sprayings will supply practically all the moisture required, but care must be taken not to let the plants get very dry at the roots. Rhubarb starts into growth very quickly, and will be ready for use in about three weeks' time. Asparagus takes longer, but should be ready in about five weeks.

Whitloof chicory or French endive, and sea kale are forced in very much the same way as rhubarb. The roots are planted under the benches, but small quantities are brought into the forcing house at two or three week intervals, so as to assure succession crops. When cutting the chicory, be careful not to cut the eyes from the top of the root, and a second growth will immediately start.

A drop curtain on the side of the bench to exclude the light is necessary with all the crops mentioned under dark forcing. This curtain can be of canvas, burlap or tar paper; the last named is rather unsightly but as nearly lightproof as anything obtainable.

Trailing the Chinese Rug

(Continued from page 59)

"It's a high pile Hartford Saxony; you can also get it six by nine, forty-seven dollars; copied from an original over a hundred years old and worth maybe ten thousand."

Very firmly, Marmalade said:

"Young man, you may consider that rug sold; pack it up here and now and I will take it away in my car."

I believe he was afraid they would change it if he took his eyes off it. We took it home, and last Monday we showed it to Ching Li when he fetched the soiled linen; he said "velly nice" and was particularly pleased with the flying bats, though being a rather gentlemanly fellow he wouldn't let on that he knew it was a copy, and I will swear he did, as he had an expression of great surprise when he picked up a piece of the rug and found it almost as stiff as cardboard.

By the way, why doesn't some enterprising business man send to China for an expert native rug-maker, and have him come here, collect a few score of these sad-eyed laundering compatriots of his, and revive the sleeping genius of their fingers for weaving rugs? If there is anything in heredity they could soon be taught, and some of us would be glad to wash our own linen for a time if we thought we could thereby obtain cheaply rugs even remotely resembling several that were recently sold at a New York auction gallery for prices that were, well—

One had an all-over lotus and butterfly design in pale yellow and cream, studded with two shades of blue, delicately traced and woven with dainty precision; border of deeper salmon, with lotus spray in deeper blue, and touches of white. It was supposed to have been made during the reign of Chien Lung, say about 1750.

Another was what is known as a Kong rug, in apricot, with peony, lotus, butterfly and coin designs; lemon colored border with framing lines of dark blue. (A kong is a Chinese divan.)

Most of the Chinese rugs are of cotton, some have warp and weft of cotton with pile of silk, while a few, probably made to order of the Imperial Court, are sumptuously woven entirely of silk upon a web of metal threads; when these threads are silver their lustre adds new gleams of beauty to an already magnificent object.

It is related on moderately good authority that an ancient Chinese emperor had maps of the nine provinces of his empire engraved upon nine bronze vases. These vases, having been deposited in a temple, were supposed to secure the crown to their possessor. Generations later another emperor had them thrown into a river to prevent their falling into the hands of his enemies. Whether these novel topographical surveys were ever recovered is not clear, but if this is the sort of thing that happened to precious bronze works of art something equally sad may have happened to exquisite rugs bearing designs and symbols, for there are few enough of them, as their expensiveness indicates, and unless you are the happy possessor of a great quantity of those excellently engraved certificates issued by the United States Mint, you will have to forego the rug of Ming or Manchu for the rug of Worcester, Massachusetts—like ours.

The Story of Sheffield Plate

(Continued from page 23)

copper basis, moreover, enhances the beauty of the silver coating, and brings out a quality which nickel and white metal do not.

Marks and Makers' Names

As it was not until 1784 that Parliament repealed the act that prohibited marking plated ware, no Sheffield plate that is genuine is found with a mark prior to 1784. From 1784 to say 1880, Sheffield plate may bear mark and maker's name beside it. The firm of W. Green & Co., was the first to have its mark and name registered for Sheffield plate; this was September 8, 1784. However, the collector finds pieces bearing names and marks together very rare. Marks are generally so inconspicuously placed as often to be missed even when they do occur. Careful examination is necessary to discover them.

It should be borne in mind that the genuine Sheffield plate metal consisted of silver and copper sheets inseparably joined and pressed out to the required thinness by being run cold through rollers. The metal was then cut and shaped by hand-hammering into the forms desired. Electro-plated ware consists of a baser metal form already shaped before being coated with silver in galvanic solution. The possessor of any pieces of genuine Sheffield plate will subject them to ruin if he is, at any time, so ill-advised as to have them re-plated. Such a renovation will utterly destroy the beauty that intrinsically resides with even worn pieces of Sheffield plate that show copper traces.

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$6.75 $2.25



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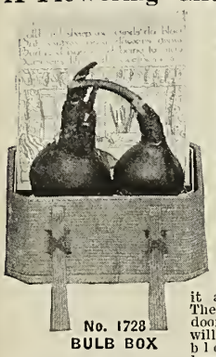
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Colonial Ottoman—*Spring seat, hair filling. Period* 1800. *16 x 20, height 13 in. In repp* $6.75. *In tapestry or velvet* $8.10.

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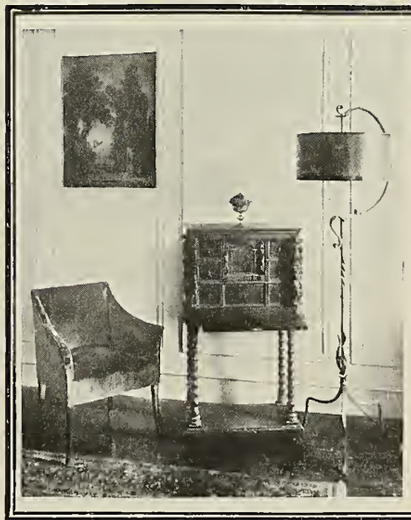
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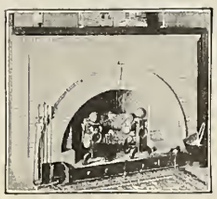
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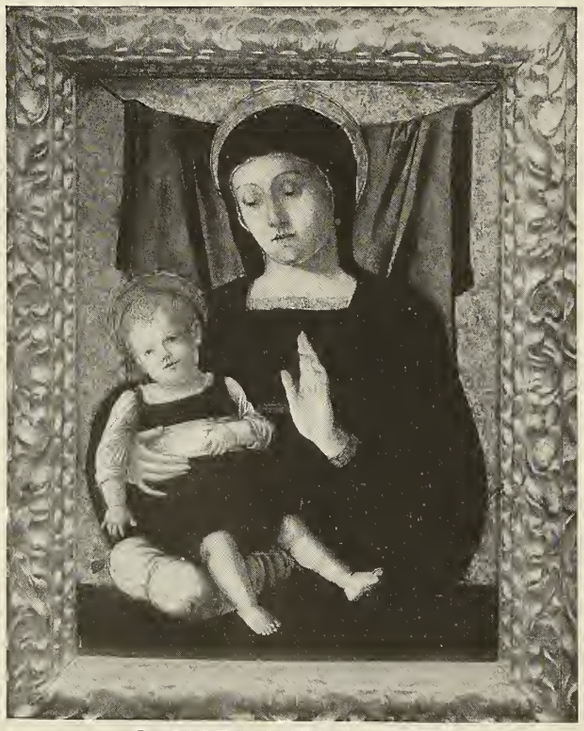
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Arbutus, Blueberries Et Al

(Continued from page 54)

will be developed about the old. The following directions by Professor Coville indicate how to get a start, if one wishes to try blueberries in a garden of small fruits:

"When blueberry culture is to be tried in a sandy or gravelly soil deficient in peat or peatlike matter, the plants should be set in separate holes or trenches about 12″ deep in a mixture of two to four parts of peat or half-rotted oak leaves to one part of clean sand. The excavations should be wide enough to provide ample space for new growth of the roots, not less than 1″ each way from the old root. In small planting if the materials for the mixture are easily available in quantity, an 8″ bed of it may be laid down over the whole surface of the ground, and if a planting is to be tried on a soil wholly unsuited to the blueberry, especially a rich garden soil or a heavy soil affording poor drainage, the area may first be covered with a 6″ layer of sand, the bed of peat and sand mixture being then laid down on top of the sand layer. Wherever used, the peat and sand mixture should be thoroughly manipulated, so as to give it a uniform texture before the plants are set out in it, for in a soil in which layers of peat alternate with layers of sand the capillary connection of the two is usually imperfect, and a plant rooted in the peat may suffer severely from drought, although the neighboring sand has water to spare. For a similar reason it is important that when the plant is first set out, the peat and sand mixture should be very tightly pressed and packed about all sides of the old root ball."



Hybrid blueberries 1″ in diameter have been grown by Professor Coville

A "potting soil" mixture for blueberries and plants of similar requirements can be made as follows: One part of clean, gritty sand, three parts of crocks or broken clay flower pots, and nine parts of rotted kalmia peat, prepared as already described. Lime and manure which are good for most potting soils should be studiously avoided. The crocks are important because they stimulate about them the formation of mats of roots similar to those formed about the outside of the root ball in a pot next to the inner surface of the latter. Where no laurel thickets are available, the soil made up of decomposed leaves in a thicket of red oak may be used instead. The turf should preferably be rotted in a heap or stack which is kept moist for several months before being broken up and used.

Growing the Young Plants

Potting may be done in the ordinary way after the plants have made a good start; but as moisture is essential at all stages of growth great care must be taken that the flats to which the little seedlings are shifted are never allowed to dry out. They should be sunk up to the rim in sand, or when larger pots have been reached, "double potted"—that is, a 4″ pot is placed inside a 7″ one with a layer of sphagnum moss between the two, which will keep the inner pot continually moist. Continuous rapid growth will result.

While seedlings have fruited within twelve months in the greenhouse, it is better to let them have their normal rest period during the winter. This may be done by placing the plants outside in a coldframe where they can be given some protection but will not be kept from frost. The best time for transferring potted plants to the field is in early autumn. At this time the conditions of soil moisture will be more favorable. The blueberry, unlike most other plants, does not make the season's new growth until after the completion of the flowering period and the formation of new top growth.

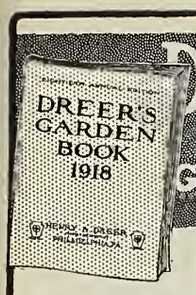
Arbutus in Bloom from Seed

The photograph of a small plant of arbutus in a pot was taken eighteen months after the seed was sown. And yet five years ago no botanist knew, or at least none had tried to know, how the arbutus seed was borne, much less how to grow the plant after the seed had been procured. The berry or fruit of the arbutus is fleshy and juicy like that of the strawberry, but of smaller size and protected by enclosing petals. When the fruit matures, it opens up, exposing the seed which in Dame Nature's scheme of operations is usually distributed by the ant which eats the pulp of the fruit. The fruits do not mature until a long time after the flowering period. They are to be found just about the time wild strawberries are getting ripe. The skin of the berry is semi-transparent and the seed when ripened can be seen inside the fruit. They may be gathered shortly before they open up, and saved.

Experiments so far have shown that the best time to plant the seed is shortly after it is gathered. Soil prepared in the same way as that described for starting blueberry seeds should be used, and the flat or pot placed in a sheltered shady place such as an improvised frame that can be covered with light muslin, or something similar, located on the north side of a building. The seed germinates in from four to eight weeks. When the little seedlings are ready they are pricked off to 2″ pots. They should be shifted as they grow two or three times, as necessary, and wintered over in a tight frame outside. There will probably be some blossoms the second spring after planting. Two-year-old plants which have had no check in growth will make crowns nearly 10″ in diameter, and bearing some two dozen clusters of flowers. The crowns or rosettes are quite symmetrical as compared with those of the wild plants.

The plants grown in cultivation at Washington had much larger blooms than those grown in the wild, some of them being considerably over ¾″ in diameter, and the whole appearance of the plant was quite distinct. The foliage is much more perfect, is even, and not rusted and despoiled by the ravages of winter storms and snows.

The soil used for growing the plants after the seedling stage should be handled in the same way as described for potting up blueberries. The acid soil plants will be greatly stimulated by the recent discoveries in regard to their characteristics and preferences—not improbably the acid soil garden will find its place in some special corner as the rock and alpine gardens have done on many a well planned place.



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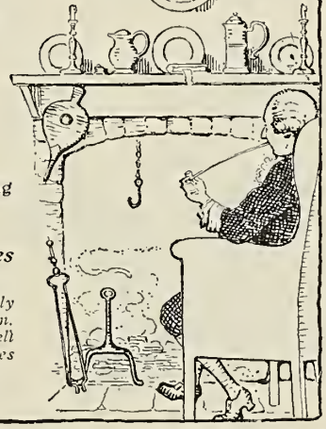
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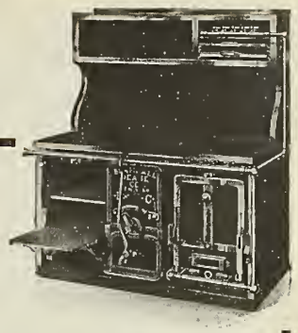
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Spong-ing the leaves of foliage plants is needed

Leaves which are broken or withered are best clipped off



The Garden that Grows in the House

(*Continued from page 57*)

to follow any set rule of giving so much water once in so often. You must learn to judge by the condition of the soil whether or not it is in need of watering. If the soil used is suitable for potted plants, such as that already described, after watering it will be uniformly moist clear through to the bottom. To tell whether or not you are giving enough water, try several plants half an hour or so afterward. Hold the stem of the plant between the left forefinger and middle finger, and rap the edge of the pot sharply on the edge of the shelf or the back of a chair; this will bring out the root ball intact, so that you can see just what condition it is in. If it is not moist clear through to the bottom, you are not giving enough water. Sometimes it is necessary to apply the water several times in succession, in small amounts, in order to get the soil thoroughly soaked.



The surface of the soil in the pots must not be allowed to cake and stop venilation

Atmospheric Moisture

But that is by no means the whole problem. The atmosphere as well as the soil affects the growth of plants. If a large part of the normal moisture in the air has been dried out of it by hot air or steam heat, with inadequate ventilation, plants will not thrive, even though they receive an abundance of moisture at the roots. Indeed in ordinary living rooms, it very frequently happens that all the plants are drowned at the roots and dried at the tops. To keep the air as moist as it should be, in case the heating is done by some method that has a tendency to leave the air dry, water for evaporation should be left near every register, radiator or stove. It should be placed in something low and broad, so as to facilitate evaporation at all times.

With the air normally moist, one good watering should be sufficient for several days for most things during the winter months. The reason for this is that both plant growth and evaporation are much less now than during spring and summer. Too frequent watering, therefore, would keep the soil saturated and be bad for the plants.

Another thing to keep in mind is that plants in flower, or those making growth ready to flower, require more moisture than those which are being kept through the winter after making their active growth during the summer. Vegetables that are being grown or "forced" require comparatively frequent watering, while those being "wintered" or kept nearly dormant in a frame will need little or none.

In reading directions for various plants or flowers, the beginner will frequently come across the information that they should be "kept on the dry side"—or on the wet side, as the case may be. This means merely that they should be given rather less, or rather more, water than the average plant.

A Place for the Winter Garden

If you are going to attempt growing things in the winter, you should be ready to spend a little time and work on arranging the conditions for them, even if they are to be no more than a dozen plants in a window. Lack of attention in this respect is the cause of a very large part of the troubles and failures in winter gardening—and incidentally it is the cause of the ruin of many good carpets and floors.

The first thing to consider after selecting a place which will conform as closely as possible with the requirements for light, ventilation and temperature, is the matter of suitable supports for the posts or boxes. The table or plain narrow shelf ordinarily used is not suitable. Any surplus water will run off it to the floor; the plants will be crowded too much; and full advantage of the available light is seldom utilized.

A plain board table made to come just below the window level, or a strong, broad shelf, should be made specially for the pots or boxes. The table or shelf should always be fitted with a narrow upright strip that will come 1″ to 2″ above the top. Nail this on tightly, first painting it with white lead, so that it will be almost watertight and keep any moderate amount of water from dripping on the floor. It will also hold in place sand, fine gravel or fiber on which to place the pots, without saucers. Frequently a second shelf may be placed one-third or halfway up the window, making it possible to have direct sunlight for many more plants. In many cases the window can be built out without much expense—that is, a storm window, with sides, top and substantial bottom may be put on outside, making much more space for the plants without taking up so much of the living room.

Finally, if you expect to make a real sport out of your winter gardening, you should take it seriously.

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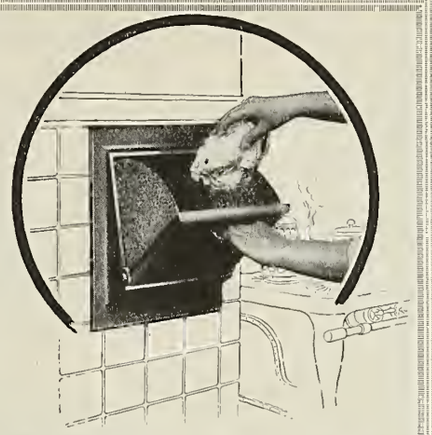
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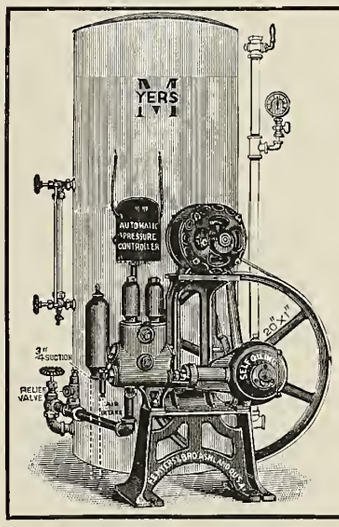
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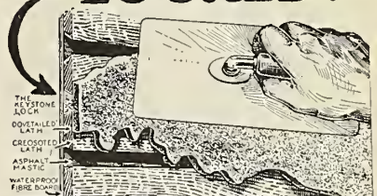
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All of the Hollies

(Continued from page 39)

erally; and so it became *Quercus ilex,* retaining thus a means of identification in its varietal appellation.

This would have been perfectly clear, if they had stopped there; but I suppose *ilex* was too good a word to go unused, except as tacking it onto something else might be called use. So it was chosen as the generic name for everything that hitherto had been called *Aquifolium*—and as time went on it applied to all the plants that were eventually discovered to be members of that family.

Hence we are treated to the association of our own black alder or winterberry, and our inkberry, with the classic thought which lies in the word *ilex,* these two being respectively *Ilex verticillata* and *Ilex glabra.* Least like the holly type of any shrubs in the family, these two are yet among the most valuable native plants for landscape purposes that we have. Hardy and suited to the climate from Florida to Canada, they both have decorative fruits that remain on the branches through half the winter at least.



American holly may be grown in masses or as single specimens, as here

Ink Berry and Black Alder

On the inkberry (*Ilex glabra*) which is evergreen, these fruits or small berries are black and therefore not as showy as the scarlet ones of the winterberry or black alder (*Ilex verticillata*). But for all that, it is a shrub well worth using, being a branched and sturdy growth about 8′ high at maturity, with foliage that is always healthy and pleasing in the mass.

The black alder or winterberry is a very much more striking specimen, for its branches are literally strung their entire length with vivid, scarlet berries—berries suggesting to the layman's eye, as nothing else about the bush does, its relationship to the holly of commoner knowledge. Neither of these has floral merit, and of course, there is no floral display in the holly, either. For their fruits and winter foliage alone are these things planted; and really, considering the beauty of these fruits, I feel that we could not ask anything more of them.

It will not do to omit a third shrub, also called winterberry—the *Ilex lævigata,* which is native only as far south as Virginia. This colors to a clear yellow in the autumn, and has somewhat larger berries than *Ilex verticillata,* but not such an abundance of them. Nevertheless, it is valuable and fully worthy of general notice.

There is one peculiarity common to all the members of this family which I think cannot be too strongly emphasized and impressed on the mind of a prospective purchaser; so I am going to digress right here to speak of it. This is the fact that it is what is called a dioecious genus—that is, a genus which bears its pistillate and its staminate flowers upon separate individuals. This means that a single shrub or tree of any of the species or varieties will not yield the berries which are really the principal reason for planting it.

There will, of course, be no fruits if only a staminate specimen is planted, for the staminate is not the fruit-producing sex. On the other hand, the pistillate plants alone will not be able to produce fruits, because of lack of pollen which the staminate flowers alone can supply. So it is not enough to be sure of getting the pistillate form of this genus; you must have the pistillate *and* the staminate—and then be reconciled to one non-fruiting specimen. Usually, a group of the pistillate plants are planted in company with one staminate, which is set in an inconspicuous position. It is not uncommon to come upon bushes of winterberry loaded with berries with seemingly no staminate plants anywhere about; but within the reach of bees or within carrying distance by the wind there must be one specimen at least of the opposite sex.

The European holly is not as hardy here as one could wish, though there are specimens growing fairly well to the north. But we have a native variety—or species, rather—which will stand the rigors of even the New England winters if sheltered—the *Ilex opaca* or American holly. This is very like the European, though its foliage is dull by comparison and the berries not nearly so abundantly borne. Quantities of it find their way into the Christmas markets, and the Virginia fields are being robbed, unhappily, with that extravagant disregard for the future which is characteristic of the way such things are done in America.

This American holly is the largest broad-leaved evergreen that is hardy in the north, and to my mind, should be cultivated on a very much larger scale than it ever has been here. It thrives on very poor and dry soil and stands drought and burning heat with no deterioration of color. It has indeed taken possession of wornout lands in Virginia very much as the cedar has taken possession of the abandoned fields of Connecticut; and the beauty of these stands are decidedly eloquent of the possibilities as yet overlooked in this native broad-leaved evergreen tree.

Hollies for Hedges and Boundaries

As a hedge plant there is nothing superior to the European holly, for English gardens. It seems to me that we have here in our native species something almost if not quite as good. Hedges of holly are trimmed in England to any desired form, as also are individual plants, when so desired. There seems to be nothing to prevent our making use of our hardy native species in exactly the same way, except our lack of initiative. It is, to be sure, slow growing, and it is impatient of handling when it has attained any considerable size. But slowness of growth means always strength, durability and greater beauty, once maturity is attained; and the difficulties are so well understood now that the danger of loss is practically discounted—providing, of course, the handling is done according to approved methods.

The one way to transplant a holly is to strip it bare; if this is done, and all the rest of the rules for good transplanting are observed, there is very little danger of failure. But if it is not done, failure is as certain as death and taxes,

(Continued on page 80)



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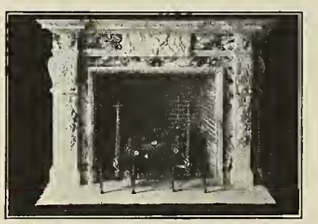
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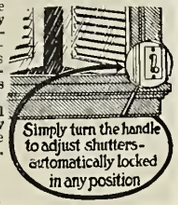
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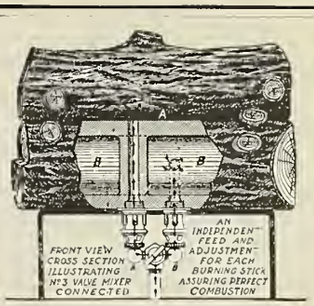
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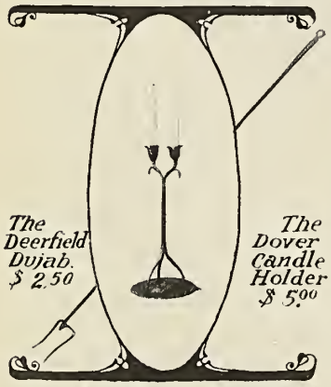
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All of the Hollies

(*Continued from page 78*)

no matter how carefully you observe all the other rules.

There is a little evergreen shrub from Japan that has lately come into great favor as a specimen, and also as a boundary planting, in certain places. This is *Ilex crenata*—Japanese holly, some call it, but without reason. Its leaves are suggestive of boxwood, and the entire plant, indeed, especially when closely sheared, is similar in appearance to box. It is, of course, not a relative at all, for boxwood belongs to a different order; but sometimes it is used as a substitute.

This is unfortunate, for *Ilex crenata* is not reliably hardy. In sheltered places, it may winter safely; but then again, it may not. And there is always that sense of insecurity about it that detracts from the pleasure of having any plant. It is, however, a charming specimen, and I do not wonder that gardeners generally regard it with covetous eyes when they see it outside their own gardens. Beware of it, however, unless you are well below the latitude of New York—or tempered as to the winters by some natural configurations that are peculiar to certain places and circumstances.

Holly-like Shrubs

There is a shrub, not an ilex at all, that sometimes is sold as one, or as a holly, and that many have difficulty in believing is not actually a member of the family. This is *Berberis aquifolium*, sometimes called mahonia—a barberry from British Columbia and Oregon and up that way, with shining leaves very like the leaves of holly, but with blue berries which are not particularly decorative or persistent. This grows to perhaps 6′ in height in favorable locations, and is usually hardy in Massachusetts. And there is still another holly-like shrub belonging to still another family—the *Osmanthus aquifolium*—which is not infrequently offered by dealers who are not over-nice about such things, as a variety of holly. This is still less hardy, and it is not safe to plant it even as far down as Baltimore without giving it some protection in winter.

The last named can be identified by a simple little observation connected with the leaves. The leaves of all ilexes are alternate; that is, they rise first one on one side, then the next on the other side, of the stem. They are also simple always; in other words, they rise directly and singly from the main stem and are not made up of leaflets rising from a secondary stem, as the leaves of clovers or peas or locusts or horse-chestnuts are.

The leaves of barberries are alternate, but the leaves of the holly-leaved barberry just mentioned are also compound—each seeming leaf is actually one of a group of leaflets that rise, five or seven or nine of them, opposite each other from a secondary stem or leaf stalk. This entire group is a compound leaf; and the next compound leaf will be found to rise at a point further up or down the main stem, thus preserving the alternate leaved arrangement.

The leaves of the osmanthus, substituted as a holly sometimes, are opposite; and that is a sufficiently distinguishing characteristic to enable the least experienced to identify the plant beyond question.

Species for the South

The South possesses two or three species of ilex which cannot be grown in the North at all. One of these is the Dahoon, otherwise *Ilex Cassine,* native to North Carolina and Florida and as far west as Louisiana; another is *Ilex vomitoria,* the Yaupon or Cassena of the South which is native to Virginia and Florida and west to Arkansas and Texas. Both of these are shrubby, or else small trees, reaching a height of perhaps 25′, and their fruits are red, though those of the former are not vivid enough to be showy. Neither is of sufficient decorative value to be planted, especially as the European holly will grow perfectly in the sections where they might be used.

Curiously enough, another species from Japan—and one of the loveliest of all the hollies—is not hardy here. This seems unaccountable when the climate of Japan is considered, and the fact that nearly everything from there thrives so perfectly in this part of the world. This is *Ilex latifolia,* a tree growing to be 60′ in height with beautiful shining leaves, not armed with such needle-like points as the other hollies are, but nevertheless serrate and interesting, and with large red fruits growing in clusters.

Beautiful though it may be, however, it cannot have the associations for us which I must always contend are as valuable as the holly plant itself; and so, though it would be an acquisition to the landscape, I feel pretty well content to do without it. For so often it happens that we turn from a priceless heritage such as this, to a novelty that has nothing to offer except its novelty! Really, it is subject for congratulation, I think, that sometimes the things from other lands cannot be imported.

First Aid for Sick Ceilings

(*Continued from page 56*)

little battening as possible; it merely covers the joints of the board, and is painted to match. The most ingenious and elaborate decorations may be stenciled, although most rooms look best with plain ceilings; and for beam construction, even when the surface is curved or coved, or the space between the beams not the width of standard wallboard, it can be bent and cut easily, and nailed to furrings which any carpenter will arrange. If the ceiling presents special problems or irregularities, it absolutely demands the more expensive makes of wallboard, which do not swell or warp with change in seasons or weather, and repeat the unattractive bulges of the sagging plaster.

If a ceiling is badly cracked, but does not sag, fill the cracks with plaster of Paris; then wash with hot water to remove the blisters, and shellac the discolored or conspicuously new spots. A coat of paint, calcimine or moresco finishes the ceiling, unless the cracks are very bad, and need two coats.

On a ceiling with smutty spots, a damp cloth and ivory soap will sometimes work wonders. Calcimined or morescoed plaster cannot be washed, so that a ceiling so treated must be scraped (this means nothing more difficult than washing it) and have a fresh coat. Paint, however, can always be freshened by washing, and the first time that a ceiling needs attention, if it is not a painted ceiling, the prudent housekeeper will insist on a coat of paint, even though the in itial expense is a little more. Then it can be wiped every month or so with a damp cloth, and needs a coat of paint only once in several years.

A soiled ceiling is like a single soiled article of dress. It destroys all appearance of freshness and charm. The modern idea in ceilings is that they must not darken a room, and that is why we color them all white or cream; but a film of soot or dust defeats the whole purpose of the coloring, and dims the room as effectually as though the ceiling were painted gray.



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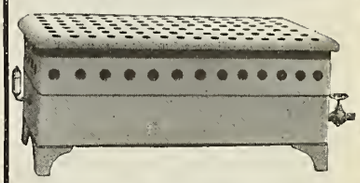
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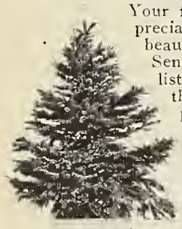
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New Color Notes in Decorated Shades

(*Continued from page* 46)

but with a wide stripe of brilliant floral garlands. The tassel may repeat the soft rose and blue green found in the flowers.

Holland shades may be made effective by painting a design on them, so that when the shade is pulled half down the design will center. The trouble is to get a paint that will not run or crack. The design is more effective if enclosed in some geometric spacing. Of course, a border will add to the general appearance, but a design in the form of a medallion seems more decorative. If the curtains and window seats are of a linen with a repeat pattern, the design on the shade may be the same. For instance, using a linen with a design of orange and blue flamingoes enclosed in a medallion with blue, green and black, the curtains and valances may be edged with green taffeta bands. To carry out the same idea in the shade the tassel may be of green with a touch of orange and black. See that the colors of the shade match the linen, both looking at it and looking through it with the light.

Such a painted shade is pretty when repeating the pattern of the upholstery in a breakfast room or porch. The overcurtains may be of a plain toned sunfast with a little block edge of two of the nicest colors found in the upholstery. In that way the window drapery is tied to the rest of the room. This requires thoughtful planning. But there is no short cut to good decoration. It means brains, brains, brains!

Oil Cloth Shades for Camps

One idea, which I see no reason should not be feasible, is to use oil cloth shades for camps and seashore cottages where the weather and salt air and the long, hard winters are so destructive. One word, however. The fixtures generally rust. Each fall before the house is closed, they should be well oiled.

As to the oil cloth from the outside, it will look like Holland except that it will probably be less streaky and faded. On the inside fascinating patterns may be painted. I take it for granted that the shade will not be constantly twitched up and down. Oil cloth comes with little black and white checks. A tassel might be made of brilliant red linen floss, and the curtains of turkey red. A plain band border could be painted on the side of the curtain in red and black with a fruit design in fresh greens, yellows and lavender would be pretty for a dining porch. A nursery could be made interesting with pink and blue on white in some fresh, childish pattern. Think how little impression smudgy fingers would make on this shade!

Powder Rooms of Yesterday and Today

(*Continued from page* 27)

as the memory of man. They are found on Egyptian mummies and the sculpture reliefs of Assyria. Thaïs wore a gilded wig, as was the fashion among men and women in Greece during the early Christian era. To come down to later times, we find that in the 16th Century wigs were *de rigueur* throughout Europe. Queen Bess of the tawny hair owned eighteen; Mary Queen of Scots had so many that her portraits are perplexing.

In the 17th Century Louis XVI took to a periwig—not powdered. The king had lost his own once-abundant locks, and vanity drove him to artifice. Instantly the beaux and belles of France donned the huge enveloping "full-bottom" wigs that the king had adopted.

In France it was under Louis XV that the powdering of wigs came into fashion. The Court led the powdered and painted, patched and perfumed throng. Even nuns in Paris were sometimes seen in powdered curls and paint, and history records that priests were accused of keeping the best wigs for the world and letting God have the old ones.

The wigs of Louis XVI and Marie Antoinette's time were immense horsehair erections, often with bobbing curls on wires, over which no less than two pounds of flour were dusted after the oiling process. Then laces and ribbons and flowers and butterflies of spun glass, and fruit and even miniature ships were used as decoration.

The largest wigs ever worn by English women were those of the reign of Queen Anne. A house now in Kensington, with a powder room off the back drawing room, is said to have been occupied by one of her maids of honor.

Besides the Full Bottom wigs there was a notable list in vogue in England, including Bagg wigs, Grecian Flyes, Curly Roys, Airey Levants, Full Bobs, Minister's Bobs, Naturals and Half-Naturals.

Who was not a slave to the toilet table then? The toilette of men and women was a serious and lengthy performance in those days. Madame de Staël in her play "La Mode" makes one of her characters say: "Next comes the excessive labor of making one's toilette, with all the attention necessary to insure being well dressed."

The names given to parts of the costume paint the period. Colors were designated by such names as "Soupir Etouffé"—stifled sigh! Trimmings were "Indiscreet Complaints," "Preference," "The Vapours," "The Sweet Smile"; ribbons, "Attention," "A Sigh of Hope," "An Instant," "Sigh of Venus" and so on. Emerald heels on long pointed slippers were known as "Venez-y-voir."

The 18th Century Boudoir

The charming 18th Century toilet tables were as characteristic an expression as we have of that age. You will remember that milady's boudoir was her informal reception room. She utilized the long morning hours devoted to the dressing of her hair—the most elaborate *coiffures* were not taken down every night—for intimate interviews dear to her heart. Then it was her latest victim read aloud his Sonnet to Her Eyes, or played a love song on his lute. If bolder still he lingered, toying with the ribbons of her gown, till chance and a tactful maid allowed a kiss.

The oft-pictured toilet table of the Louis is the canopied sort with frills and laces and bow knots on it. Equally popular was the *poudreuse*—a dainty table of soft brown wood. The two side leaves fold out to right and left, and the central wing lifts, disclosing a mirror on its under side. In this table were kept comb and brush, pomades, scents, powder, hairpins, patches and peppermint water.

The powder box has today resumed proportions consistent with the other articles which serve as aides to woman's toilette. Powder is important but, like Pierrot the powdered star, it no longer dominates the stage.

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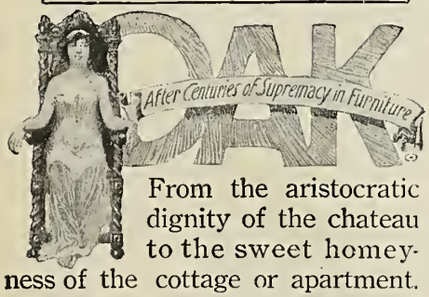
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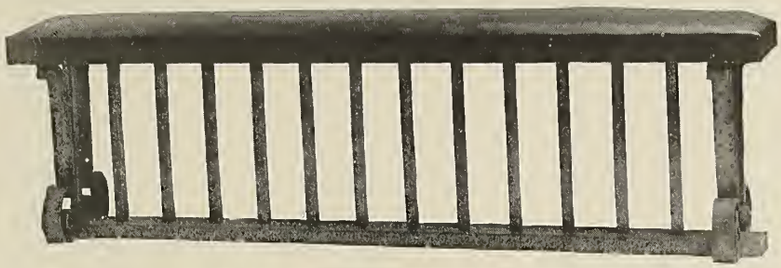
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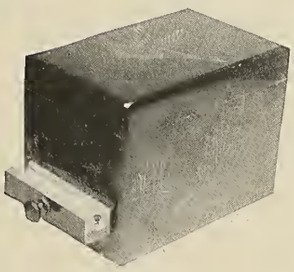
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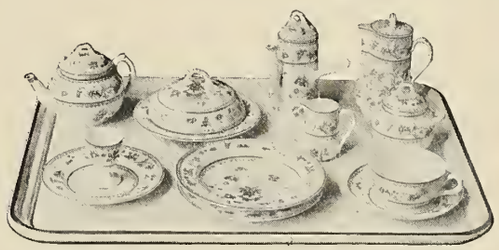


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